the butterfly effect

by

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INT. DOCTOR'S OFFICE - NIGHT

EVAN, 20, good-looking but with dark haunted eyes, frantically hides himself in an unlit Doctor's Office. His face and chest are covered in blood. He holds a MEDICAL FILE in one hand, the other hand holding his forehead in pain.

Evan hides under a doctor's desk. He grabs medical slides out of a file, spits on the back of them and pastes them to the underside of the desk.

EVAN
(as he writes)
If this doesn't work, fuck it. I'll burn this journal and end it all.

He takes a deep breath.

EVAN (CONT'D)
But if I can just go back to the beginning of all this, I still might be able to save her.

Fatigue overwhelms him, but he continues writing...

CUT TO:

INT. BUSY HOSPITAL - DAY

TITLE: **Twenty Years Earlier**

ANDREA TREBORN, twenty five, an attractive pregnant woman strapped to a gurney, is rolled down a busy hospital corridor. She is clearly ready to give birth, and as she flails her arms, she knocks another PATIENT's I.V. bottle into the wall.

INT. RECOVERY ROOM - LATER - SUPER 8 FOOTAGE

A tearful Andrea holds newborn EVAN in her hands.

TITLE SEQUENCE OVER SUPER-8 MONTAGE INCLUDING:

3-a Smiling Andrea holds baby Evan up to the camera, then places him in a crib. 3-a

3-b A playground. Evan's father JASON, 23, puts baby Evan on a slide. 3-b

3-c A birthday party for LENNY, 5, a chubby kid with only a few friends. Evan, now 5, is gently prodded by Andrea toward KAYLEIGH, 5, a quiet sweet-looking girl with beautiful red hair. Evan clumsily shakes her hand and she quickly leans over and kisses his cheek. He smiles, turns red, and runs to hug his mother's leg. 3-c

END MONTAGE. END TITLES.

EXT. ANDREA'S DRIVEWAY - EARLY MORNING

SEVEN YEAR OLD EVAN plays with CROCKETT, a frisky Cocker Spaniel. Andrea, wearing a mechanic's jumpsuit, works impatiently on the carburetor of a Toyota Celica. Evan pets the dog as he watches his mother work.

ANDREA
Okay... okay... what now?

Evan quickly eyes the situation and grabs the 5/16" wrench from the toolbox.

EVAN
We're gonna be late again.

ANDREA
When did you ever care about getting to school on time?

EVAN
We're puttin' up pictures for Parent's Night.

Evan impatiently watches Andrea turning a bolt.

EVAN (CONT'D)
Righty-tighty, lefty-Lucy.

ANDREA
Thanks. Don't worry Evan, you'll have plenty of time...

The carburetor will not set properly. She bangs on it with the wrench.

ANDREA (CONT'D)
Darn it!

EVAN
Um... Is Dad gonna come?

ANDREA
(getting impatient)
You know the answer to that.

EVAN
Can't he come out for one day?

Andrea finishes with the carburetor and hands the wrench to Evan.

ANDREA
Here Ev, wrap up this Christmas present and let's get moving.

(CONTINUED)

Evan eagerly clutches the wrench, climbs onto the bumper and screws the carburetor back together.

Andrea, meanwhile, strips off her coveralls, revealing a spotless nurse's uniform underneath.

EVAN
Lenny said that his dad's coming... And Tommy and Kayleigh's dad. And Billy's-

ANDREA
I get the point kiddo, but I'm not so bad, am I?

EVAN
No.

ANDREA
Good, because for two weeks I've been looking forward to seeing all of your art projects, and I'd feel terrible if all you could think about was your father not being there.

Evan, disappointed, passes the wrench back to Andrea.

EVAN
(beat)
Done. Try it.

Andrea gets behind the wheel. She turns the ignition and the engine roars to life. Evan wears a proud smile.

ANDREA
You're amazing, kiddo.

EXT. SCHOOL PARKING LOT - MORNING

Andrea races through the school zone and heads for the main doors. Evan's already got the car door open and his foot on the ground by the time the car skids to a halt. Andrea checks her watch.

ANDREA
Okay-have-a-great-day-I-love-you-I'll-pick-you-up-later-gotta-go.

Evan blows Andrea a kiss goodbye and runs into the school. As Andrea is pulling away, MRS. BOSWELL, 35, taps the car window.

MRS. BOSWELL
Mrs. Treborn! I need to speak with you-

ANDREA
I'm sorry, but can it wait until tonight? I'm already late for work and-

(CONTINUED)

Mrs. Boswell's morbid expression stops Andrea mid-sentence.

MRS. BOSWELL
I think you really need to see this.

INT. FIRST GRADE CLASSROOM - DAY

The classroom is filled with screaming, running children. Mrs. Boswell enters the classroom with Andrea and immediately calls out to TOMMY, a tough seven year old kid who swings a wiffle-ball-bat at LENNY, seven, a sniffling chubby kid.

MRS. BOSWELL
Tommy!!! Leave Lenny alone! Don't make me send you to Mr. Voytek's office!

Evan is surprised to see his mother enter with Mrs. Boswell but continues playing with KAYLEIGH, now seven, a quiet sweet-looking girl.

Mrs. Boswell leads Andrea over to the teacher's desk.

MRS. BOSWELL
(CONT'D)
I was going to show this to the principal, but I wanted to talk to you first.

ANDREA
What is it?

MRS. BOSWELL
Yesterday I had all the children draw pictures of what they wanted to be when they grew up. Most of them made drawings of what their parent's did, but this...

Mrs. Boswell opens the bottom drawer of her desk and pulls out a drawing. Andrea turns to stone when she sees it.

ANDREA
I don't understand... Evan did this?

The drawing shows a child holding a bloody knife while standing on a heap of dead bodies.

The drawing is extremely sophisticated for a seven year old. Some of the corpses have been cut open and the visible insides are surprisingly anatomically correct.

Andrea sees Evan playing with Lenny, harmless as a bunny, and struggles to control her concern.

ANDREA (CONT'D)
Thank you for showing it to me first. I'll... I'll take care of it... Can I have the picture?

(CONTINUED)

MRS. BOSWELL
Of course. There is one more thing, Mrs. Treborn, and I feel bad even mentioning-

ANDREA
-What?

MRS. BOSWELL
When I asked Evan about his drawing, well... he didn't remember doing it.

Andrea is visibly shaken now. She darts out of the room.

ANDREA
I have to go.

EXT. SCHOOL PARKING LOT - LATER

Andrea seems so impacted by this revelation that she cannot even start the car.

INT. FIRST GRADE CLASSROOM - LATER

The children hang artwork on the walls in preparation for Parents' Night. Each child has a picture of his or her family made from colored construction paper and macaroni; Evan's picture [no longer sophisticated] depicts his mother, Crockett and himself on a green hill. Tommy and Kayleigh's pictures each show two kids and a single father... and their "mother" is stuck to the far end of the page.

Lenny beams as he pins-up his picture of an ideal nuclear family. He looks at Tommy's picture and is confused.

LENNY
You put the mommy too far away. Mrs. Boswell has macaroni and glue if you wanna fix it.

TOMMY
You're such a retard!

KAYLEIGH
Mommy lives far away but she visits us lots.

LENNY
(to Tommy)
If I'm retarded, why didn't my mommy move away from me?

Tommy looks upset. He swipes his hand down Lenny's picture and his macaroni "mother" crumbles to the floor. Lenny begins to cry.

EVAN
Hey, what'd you do that for?

(CONTINUED)

TOMMY
Fat little baby, crying for mommy!

Evan takes the ruined picture and leans down next to Lenny.

EVAN
Come on Lenny, it's not that bad... You can still see your mom a little.

Lenny, unable to stop crying, begins hyperventilating out of control. His desperate gasps for breath are frightening.

Evan, scared, looks around for Mrs. Boswell, but cannot find her. He reaches up to his own picture and quickly tears his own macaroni "mother" apart and places it over Lenny's picture. It's a nuclear family again. Lenny slowly is able to catch his breath.

LENNY
(grateful)
Can... Can... Can I have this?

EVAN
Sure. I was gonna make a new one anyway.

Kayleigh helps Lenny glue the new "mother" in place and she smiles gratefully at Evan.

As Evan smiles back at Kayleigh, Mrs. Boswell calmly enters the room in time to see Evan tacking up his butchered family portrait. She shivers.

EXT. SUNNYVALE INSTITUTION - ESTABLISHING SHOT - DAY

Gothic. Imposing.

INT. SUNNYVALE INSTITUTION - DAY

DR. REDFIELD, 40, a handsome and extremely genial man, scrutinizes a disturbing drawing.

DR. REDFIELD
And you say he doesn't remember any of it?

ANDREA
(anxiety building)
Not according to his teacher. It just got me thinking about Jason and what if Evan's inherited his father's condition-

DR. REDFIELD
-Hold it, hold it 'Drea. Let's not jump to conclusions. I'll run some preliminary tests, see what we can rule out.

Andrea nods and forces a thankful smile.

(CONTINUED)

DR. REDFIELD (CONT'D)
Tell you what, bring Evan here tonight and we'll run a CAT-Scan series.

EXT. SUNNYVALE INSTITUTION - NIGHT

The looming building looks even more frightening at night. Evan exits the car.

EVAN
I don't like this place, Mom. It's creepy. Please can we go? I promise I won't make any more bad pictures!

ANDREA
(lighthearted)
You'll be fine. Dr. Redfield just wants to give you some tests. You'll like him.

INT. SUNNYVALE INSTITUTION - NIGHT

Andrea leads Evan into Dr. Redfield's office. Dr. Redfield warmly greets Evan at the door.

DR. REDFIELD
Hello Evan. It's very nice to meet you.
(to Andrea)
He's as handsome as his father.

EVAN
(stunned)
You know my father?

Before Dr. Redfield can answer, Andrea cuts him off.

ANDREA
-That's why I wanted you to come here, Evan. Dr. Redfield already has a background in memory loss.

EVAN
My father has a bad memory, too?

DR. REDFIELD
(off Andrea's look)
Uh, tell you what, Evan. If it's okay with your mother, I'd like to run some tests. Nothing scary.

Evan raises an eyebrow at the doctor.

DR. REDFIELD
(CONT'D)
Okay, it might be a little scary.

INT. SUNNYVALE LABORATORY - NIGHT

Evan looks terrified as he lies on a medical platform as a series of CAT-Scan images are taken. In another part of the room, a distressed Andrea speaks quietly with Dr. Redfield, who scans through sonograms and Evan's medical history.

ANDREA
Just tell me that Evan doesn't have Jason's illness...

DR. REDFIELD
Look Andrea, I'm sure these tests will come back negative regarding brain disorders, but there's something else you can try to monitor his memory.

ANDREA
Anything.

DR. REDFIELD
A journal. Have him write down everything he does and see if he remembers what happened the next day. And I'll have the test results back in a few days.

INT. ANDREA'S KITCHEN - MORNING

The next morning. Evan busily writes in his new black-marble Mead composition book:

Today Mommy is takeing me to play with Kayley and Tommy. I will mete there father and see what a real dad is like. Maybe one day I will mete my Dad.

Andrea, meanwhile, speaks into the phone as she pours Lucky Charms into a cereal bowl for Evan.

ANDREA
Thanks, George. I really appreciate you watching Evan, he won't be any trouble at all...

Evan puts down the journal and eats breakfast. He separates the green clovers from the cereal and drops them to the floor for Crockett to nibble.

EVAN
These'll bring you luck, Crockett.

ANDREA
(into phone)
Great. See you soon George.

Andrea hangs up the phone and walks into the next room.

INT. LIVING ROOM - DAY

Andrea grabs her pocketbook off the coffee table and heads back into the kitchen.

She drops her purse in shock when she sees-

INT. KITCHEN - DAY

Evan stands in the doorway, expressionless, holding a large BUTCHER KNIFE at his side.

ANDREA
Evan?

Evan sees her but remains expressionless. Andrea's face blanches.

ANDREA (CONT'D)
Evan? What are you doing with that knife?

Life suddenly springs into Evan's face. He seems stunned to find himself holding the knife and drops it to the floor.

EVAN
(scared)
What happened?

ANDREA
Honey, what were you doing with that?

EVAN
(tears welling)
I... I don't remember.

CUT TO:

EXT. MILLER'S HOUSE - MORNING

Andrea, still shaken, drops Evan off at the house of GEORGE MILLER, 35, a handsome, athletic man with an infectious smile. He approaches the car and opens the door for Evan.

MR. MILLER
Hey Andrea.
(to Evan)
Hello little man.

Andrea writes nervously on a piece of paper as Evan gets out.

ANDREA
Thanks a lot George. Here's my work number in case there are any problems-

(CONTINUED)

MR. MILLER
(Lighthearted laughter)
Whaddaya kidding? We're going to have a great time today, right Evan?

Andrea nods thanks and nervously drives away. Evan walks up to Mr. Miller and momentarily reaches for his hand. Mr. Miller flinches his hand away and chuckles at Evan.

MR. MILLER (CONT'D)
You waiting for an invitation? The kids are inside.

Evan appears confused for a moment at Mr. Miller's strange mixture of laughter and rudeness, but walks inside.

INT. MILLER'S LIVING ROOM - DAY

Evan enters the well-kept middle class home and sees classmates Kayleigh and Tommy. Kayleigh is dressed in a make-shift Medieval gown and Tommy is also dressed in a period costume.

KAYLEIGH
(excited to see Evan)
Evan, guess what? Dad got a new video camera and we're all gonna be in a movie.

TOMMY
I don't think Evan gets to be in it-

KAYLEIGH
Quit it, Tommy. Evan gets to be Robin Hood. I'm gonna be Maid Marian, and you're the Sheriff of Nottingham!

TOMMY
I thought I was the bad guy!

KAYLEIGH
You are, silly. He's a bad sheriff.

Mr. Miller, holding a full glass of scotch in one hand, sets the circa-80's bulky video camera on a tripod and plugs it into the porta-deck.

EVAN
We're really going to be in a movie?

MR. MILLER
That's right, Evan, and you get to be the star.

TOMMY
I thought I was the star.

MR. MILLER
Shut up moron. Now get in your costume, Evan.

CONTINUED:

Evan nods and sticks his arms straight up in the air. Mr. Miller downs his drink and helps Evan off with his clothes.

Suddenly, Evan's eyes begin to shudder in his head-

HARD CUT TO:

INT. MILLER'S BASEMENT - DAY

Evan comes to in an unfamiliar place; the rec-room/basement of the Miller's house. Evan's eyes dart from the fireplace to Mr. Miller's camera lens and finally to Kayleigh, whose ashen face trembles slightly.

Panic spreads across Evan's face.

EVAN
Where am I? What happened? Where did we all go?

MR. MILLER
Calm down kid. Stand still.

Evan backs up and awkwardly scurries around the basement, grabbing his clothes. Panicking.

EVAN
I was just somewhere else- How did I get here?

MR. MILLER
Quit acting like some damn retard or I'll call your mother and tell her what a naughty little shit you've been.

EVAN
Kayleigh, what happened?

Kayleigh eyes are unable to leave the floor. She begins adjusting her disheveled clothing and Evan begins sobbing.

EVAN (CONT'D)
What's wrong with me?

Tommy silently watches from the top of the basement stairs, absently wringing the head off one of his sister's Barbie dolls.

CUT TO:

INT. DR. REDFIELD'S OFFICE - DAY

Dr. Redfield places Evan's CAT-Scan slides on the light box. Andrea squints, unable to interpret them.

(CONTINUED)

DR. REDFIELD
Well, the good news is that the results are negative. I've found no evidence in the way of lesions, hemorrhaging, tumors-

ANDREA
-And the bad news?

DR. REDFIELD
Unfortunately, we've got nothing to work with. It's harder playing detective now.

ANDREA
But you must have something to go on?

DR. REDFIELD
If I had to guess, I'd say the blackouts are stress related.

ANDREA
But he's seven. What kind of stress can he have?

DR. REDFIELD
Plenty. In this case, he probably has severe coping problems about not having a father. You say the last blackout occurred when he was with his friend's dad?

ANDREA
Yes, but-

DR. REDFIELD
I don't believe in coincidences.

ANDREA
He's been pushing me to meet his father but I've been putting it off.

DR. REDFIELD
Well... I can arrange a controlled meeting, you know. A careful dose of sedatives for Jason, some security, you and I monitoring... Evan comes in for a quick visit and presto, no more missing father complex. It's worth a try.

ANDREA
How soon could we do this?

EXT. ANDREA'S CAR - DAY

Evan, dressed in his Sunday best, writes copiously in a journal marked "AGE 7":

September 15 Today I get to mete my father. His name is Jason and he is crazy. I hope he lets me call him Dad.

CONTINUED:

The car passes through the foreboding iron gates of Sunnyvale Institution.

INT. SUNNYVALE INSTITUTION - DAY

Andrea tightly grips Evan's hand as the pair follow Dr. Redfield down a corridor. Evan's enthusiasm is dampened by the sounds of distant screams and bloodcurdling laughter.

EVAN
Dad lives here?

DR. REDFIELD
Not in this wing, actually, no.

ANDREA
Now your father may seem sleepy to you, but that's just because of his medicine, okay?

EVAN
Okay.

They walk to the end of the corridor and come to a "Visitor's Chamber." Dr. Redfield leads Evan inside. Andrea begins to follow, but the doctor gestures that she stay outside.

INT. SUNNYVALE VISITOR'S CHAMBER - DAY

Evan takes a seat at a long rectangular table. His eyes are fixated on the door on the other side of the room. Finally, a dark figure can be seen through the opaque glass.

JASON, thirty and haggard looking, enters the room. His eyes want to sparkle at seeing his son for the first time, but tranquilizers seem to have dulled the effect.

Evan's eyes fixate on the leg-restraints and handcuffs that hinder Jason's movement. Finally, Jason sits.

He smiles warmly and speaks in over-enunciated tones.

JASON
It's okay. I won't bite. You've seen pictures of me, right?

EVAN
Uh-huh. Mom says I have your eyes and your-

SMASH CUT TO:

INT. VISITORS' CHAMBER - DAY

Evan "comes to" in another unfamiliar place. Rather than seeing his father across a table, he's looking up at a ceiling.

(CONTINUED)

Blocking his view of the ceiling is Jason, whose face is now monstrous with rage, and whose cuffed hands are wrapped around Evan's throat, choking the life out of him.

JASON
(through clenched teeth)
I... love... you.

Suddenly, ORDERLIES tackle Jason from both sides and wedge a baton under his jaw to wrench him away. Andrea frantically struggles to rescue Evan from Jason's clutches.

JASON (CONT'D)
(panicking)
He has to die! You don't understand!
It's the only way to stop it-!

Jason wrestles the baton from under his chin, hits an Orderly in the kneecap and comes for Evan with the baton --

Orderly #2 acts quickly, beating Jason with his baton. As Jason makes another desperate grab for Evan, Orderly #2 is forced to bash him in the skull. Down for the count.

Andrea hugs Evan, now in shock.

ANDREA
I'm sorry, Evan, I'm sorry...

An ALARM sounds and Andrea tries to cover Evan's eyes, but through her fingers he can see a quick blur of a pool of blood spreading from Jason's head.

FADE TO BLACK AND UP ON:

EXT. CEMETERY - DAY

Dressed in black, Andrea and Evan watch Jason's casket being lowered into the ground. Andrea's tears soak through her veil. Evan holds Kayleigh's hand.

PRIEST
Ashes to ashes, dust to dust...

Evan squeezes tightly until the lowered coffin disappears from sight. Kayleigh softly whispers in Evan's ear.

KAYLEIGH
You're better off anyway.

A rumble of thunder. Evan looks up at the brooding dark clouds.

EXT. CEMETERY - DUSK

Gray skies. Andrea drives the children home. Evan stares at the passing tombstones that flutter by like a white picket

CONTINUED:

fence. The flickering strobe effect that intensifies into a white blur is hypnotic...

SLOWLY DISSOLVE INTO:

EXT. MILLER'S HOUSE - DAY

Bright and sunny. The lawn is freshly cut; a Toro lawnmower has been carelessly left in the grass-strewn driveway.

TITLE: Six Years Later

CRANE DOWN to the window of the-

INT. MILLER'S BASEMENT - CONTINUOUS

Evan, Kayleigh, Tommy and Lenny are now *THIRTEEN*. Evan exhales cigarette smoke, taps his ash and finishes sketching a portrait of Kayleigh in his journal.

Tommy wears a leather jacket and now has traces of peach fuzz on his upper lip, Kayleigh's red hair is longer now, albeit stringy and unkempt.

Evan closes the journal and coolly ignites a STRIKE-ANYWHERE MATCH with his thumb and lights Kayleigh's cigarette. Everyone but Lenny smokes in the basement.

Tommy, now with longer hair, ransacks his father's bureau looking for something.

EVAN
Tommy, I'm bored shitless over here. What's up already?

TOMMY
Hold your horses man, it's here somewhere, I saw it when I was a kid...

Tommy absently chucks an old Playboy toward Lenny. Kayleigh seems uncomfortable by the sight of it.

KAYLEIGH
We should go soon Tommy. If dad catches us smoking down here, we're dead.

EVAN
So let's go. This place creeps me out.

Evan claps his hands and stands up, Lenny and Kayleigh join him. Finally, Tommy shakes an old army thermos and hears something rattling inside.

TOMMY
I knew it had something to do with the army.

Tommy opens the thermos, tips it over and a blockbuster (1/4 stick of dynamite) spills out. Tommy grins mischievously.

(CONTINUED)

TOMMY (CONT'D)
Let's blow the shit out of something!

EXT. FOREST - DAY

Tommy leads Evan, Kayleigh and Lenny on a mission through the woods. Everyone smokes except Lenny, yet he's the only one who's wheezing. He pulls out an inhaler and takes a puff.

LENNY
Guys, slow up, would you?

As they walk, Evan and Tommy casually chuck rocks at a hornets' nest. While Tommy's throws are a bit off, Evan tears into the nest with deadly precision.

Evan senses Tommy's growing frustration and shrugs humbly.

EVAN
Hey, that's the one good thing I inherited from my father. Mom says he used to be a baddass pitcher in college or some shit.

KAYLEIGH
Evan, did I tell you? My mother said I might be able to visit her this summer in Orlando with her new family-

TOMMY
-What did I say about mentioning that bitch?

KAYLEIGH
(uncomfortable beat)
Where the hell are you taking us anyway? Just blow something up already.

TOMMY
"Just blow something up?" Are you nuts? There's an art to mass destruction. Would you "just paint" the Mona Lisa? No. Besides, we're here already.

Now at the edge of the woods, Tommy spots a middle-class Colonial home. At the end of the long driveway sits an elaborate mailbox in the shape of a three story house. Tommy hands the blockbuster to Lenny.

TOMMY (CONT'D)
Here you go, buddy.

LENNY
(recoiling)
What? No frigging way, man. I'm not touching that thing.

CONTINUED:

TOMMY
The hell you aren't. Any one of us does it and you'll puss out and narc for sure.

LENNY
Ain't gonna work this time, buddy. Look how small that fuse is! I'll get killed.

EVAN
Not necessarily...

All eyes turn to Evan as he takes his lit cigarette, breaks off the filter and jams the fuse into the unlit end.

EVAN (CONT'D)
That should buy you ten minutes at least.

LENNY
Gee, thanks friend.

EXT. COLONIAL HOME - DAY

Lenny paces back and forth next to the three-story-mailbox, desperately trying to appear nonchalant. He pretends to notice his shoe's untied and bends down to tie it. From the woods, the other kids watch anxiously.

TOMMY
Oh, for Christ's sake, just do it Lenny.

Finally, Lenny lights the cigarette and throws the bomb in the mailbox, then sprints like hell to the woods. Kayleigh shakes Lenny's inhaler and hands it to him when he gets back.

LENNY
(taking puff)
Thanks.

Evan pats Lenny on the back.

EVAN
You got balls, man.

The four watch the mailbox in intense anticipation. Evan smiles with the cigarette pressed tightly between his lips and places his hands over Kayleigh's ears. She smiles back at him and presses his hands against her head. Tommy catches this and seems disturbed, and quickly turns back to-

The mailbox... tick tock tick tock... It's like a staring contest-

SMASH CUT TO:

EXT. FOREST - DAY

Evan, running full speed, comes to in an unfamiliar place. He instantly loses his footing and falls to the ground, Lenny falling on top of him.

TOMMY
Hurry! Let's go! Get him up Evan, come on!

EVAN
(frantic)
What happened?! Where are we?!

Evan gets up and starts running, then realizes he's not being followed. Kayleigh and Tommy are helping Lenny up and carrying him. Evan realizes that Lenny's catatonic. Evan doubles back, grabs Lenny's arm, and he and Tommy drag Lenny through the woods as fast as they can.

KAYLEIGH
(crying)
Oh God... what did we do?

EVAN
Shit Lenny, what's happened to you? We've gotta get help!

SMASH CUT TO:

EXT. LENNY'S HOUSE - DAY

Andrea's car screeches to the curb of Lenny's house. Lenny's mother, MRS. KAGAN, frantically loads Lenny into an ambulance.

As Andrea rushes up to the ambulance, Mrs. Kagan gives her an icy glare and slams the ambulance door in Andrea's face. Andrea turns to Evan, now trembling on the front stoop.

ANDREA
What is it? What happened?

EVAN
(very upset)
I don't know! Lenny freaked out in the woods. One minute he was fine and then he wouldn't talk at all or look at me-

ANDREA
What happened, Evan? The truth.

EVAN
I don't know what you mean-

ANDREA
Something had to have happened! What set him off?

(CONTINUED)

CONTINUED:

EVAN
I... I can't remember what happened. I blacked it out.

ANDREA
(building frustration)
Don't try to use your blackouts to get out of this one!

Evan looks helpless as he struggles desperately for an answer. Andrea sees something in his face and softens.

ANDREA (CONT'D)
You're not making this up, are you?

Evan shakes his head "no." Almost ashamed.

INT. EVAN'S KITCHEN - NIGHT

Andrea is preparing dinner at the stove with the television on in the background. She pays little attention to the news program until something catches her ear.

ANCHOR
...was the grizzly aftermath of what police officials of upstate New York are calling "a horrible act of vandalism gone awry."

Andrea spins around, her face looking haunted by the on-screen images. Evan cautiously leans his head in the kitchen doorway, but can only hear the broadcast.

ANCHOR (CONT'D)
The explosion is said to have been caused by a quarter-stick of dynamite also known as a "blockbuster."

Andrea shakes her head in terror and reaches for the remote.

ANCHOR (CONT'D)
Police thus far have no leads as to the suspects-

She turns her head, sees Evan standing there, and clicks off the television. She speaks without looking at him, trembling.

ANDREA
If anything like this happens again... we're moving.

INT. DR. FRIEDMAN'S OFFICE - DAY

Evan lies on a psychiatrist's couch as DR. FRIEDMAN speaks to him in soothing tones.

CONTINUED:

DR. FRIEDMAN
With every breath you exhale, you can feel all of the tension draining from your body like water through a faucet...

INT. DOCTOR'S WAITING ROOM - DAY

Andrea and Dr. Redfield peek into Dr. Friedman's office, then Dr. Redfield quietly shuts the door.

ANDREA
As his primary doctor, wouldn't it be better if you did the hypnosis?

DR. REDFIELD
I don't have Dr. Friedman's experience. If anyone can unearth Evan's memories, he can.

INT. DR. FRIEDMAN'S OFFICE - DAY

Dr. Friedman finishes up the mind relaxation and presses on.

DR. FRIEDMAN
Now I want you to go back to the time you were in the woods with Lenny. Think of it like a movie. You can pause, rewind, or slow down any details you wish. Understand?

EVAN
Yes.

DR. FRIEDMAN
Where are you now?

EVAN
I'm standing next to Kayleigh, my hands are over her ears while we wait.

DR. FRIEDMAN
Wait? Wait for what?

EVAN
For the blockbuster to go off.

Dr. Friedman's eyes light up. He's hit on something.

DR. FRIEDMAN
Okay, go a little forward in time. What do you see now?

EVAN
I see a car...

Evan's eyes suddenly roll back in his head.

DR. FRIEDMAN
Yes, tell me about the car.

(CONTINUED)

CONTINUED:

Evan MOANS and begins shaking.

DR. FRIEDMAN
(CONT'D)
Go on. Nothing can hurt you, remember it's only a movie. You're completely safe.

EVAN
(moaning)
I can't... The car vanishes and all of a sudden I'm on the ground in the woods.

DR. FRIEDMAN
The car doesn't vanish Evan. The movie in your head has broken, that's all. But now I've respliced it and I want you to tell me about the car.

EVAN
It's coming... argh, I can't...

Evan begins moaning and shaking on the couch.

DR. FRIEDMAN
Fight it Evan. Hurry, it's coming!

Blood begins to trickle from Evan's nose as a guttural sound is uttered from deep within him. Dr. Friedman bolts upright in his chair and redirects the session.

DR. FRIEDMAN (CONT'D)
Okay Evan, listen to my voice! On the count of ten you're going to wake up. Feeling refreshed and remembering everything we talked about-

Evan MOANS in agony. Andrea darts into the room.

ANDREA
What's happening to him? Make it stop!

Dr. Friedman waves her away and concentrates on Evan.

DR. FRIEDMAN
One. You're feeling more awake now. Two. Your eyes no longer feel heavy-

Andrea moves to stop the blood flowing from Evan's nose. She lifts Evan's eyelids and sees only the whites of his eyes.

DR. FRIEDMAN (CONT'D)
Five. Six. Refreshed and awake! Seven. Eight, come on, Evan, wake up dammit!

Evan is completely non-responsive.

(CONTINUED)

CONTINUED: (2)

ANDREA
Evan wake up, oh please wake up-

DR. FRIEDMAN
Nine, ten. And you're awake! Open your eyes, dammit!

Nothing but MOANS and BLOOD. Dr. Friedman frantically opens some desk drawers until he finds smelling salts. He breaks a small capsule under Evan's mouth, pinches his bleeding nose closed and lets Evan inhale the vapor through his mouth.

Evan lurches forward on the couch and falls off, holding his bloody nose.

EVAN
What happened? Did it work?

Evan deduces the answer from everyone's horrified faces.

EXT./INT. MULTIPLEX - NIGHT

It's dark outside. Evan, Kayleigh and Tommy pay for tickets to the Brady Bunch Movie. Evan stares at Kayleigh's face.

Once in the light of the theater lobby, Evan can clearly see bruises on Kayleigh's face. He softly runs his thumb over her cut lip and looks sympathetic.

EVAN
Damn... Because of Lenny?

Kayleigh says nothing as Tommy sees the theater playing Se7en and whispers.

TOMMY
There it is, theater four. Let's go.

She gently removes Evan's hand and leads him into the theater.

INT. THEATER - NIGHT

The movie's in progress. Seats are packed. Tommy takes a seat in the center and Evan and Kayleigh sit behind him. Tommy rubs a bruise on his neck and turns around.

TOMMY
You didn't tell your mother anything about the woods, did you?

EVAN
Hell no. I don't even remember anything once we were there. What happened?

TOMMY
Exactly. We're all takin' this one to the grave, got me? Our dad would kill us if he knew what really happened. No lie.

Some CROWD MEMBERS turn around and give Tommy a "shhh."

TOMMY (CONT'D)
Shut up faggot! No one's talkin' to you!

Kayleigh and Evan duck down in embarrassment as more members of the crowd hiss at Tommy to shut up. Tommy smirks and pulls a large bag of Peanut M&Ms out of his pocket.

DISSOLVE TO LATER:

Tommy occupies himself by occasionally throwing M&Ms at moviegoers who sit up front. Evan sits close to Kayleigh and takes her arm. She winces.

EVAN
Oh, sorry.

KAYLEIGH
It's not your fault. Mrs. Kagan called dad and blamed us for what happened to Lenny.

She pulls her sleeve up, revealing a large bruise. Evan tenderly leans over and kisses it.

EVAN
Better?

KAYLEIGH
(smiling)
Much.

Tommy throws another M&M. We hear a small yelp. Tommy turns around gleefully.

TOMMY
Ha. I know that hurt.

Tommy turns around. Kayleigh points to her scratched forehead.

KAYLEIGH
You missed one.

Evan kisses it. Softer. There is a long beat as they gaze into each other's eyes. Finally, Kayleigh touches the all-too-visible scar on her bottom lip.

EVAN
You sure?

CONTINUED: (2)

Kayleigh nods. Evan leans over and their lips softly touch. In moments, they're kissing more eagerly, Evan's hands comb through her hair - when suddenly there is a loud roar in the theater.

TOMMY
Mother of Christ, that's her head in the box! Don't open it man, it's a fuckin' head!

More people angrily SHUSH Tommy, who turns around mischievously and sees Evan and Kayleigh kissing-

TOMMY (CONT'D)
(shocked and hurt)
What the fuck are you doing?

Tommy's face crumbles and he takes a swing at Evan, connecting with his jaw.

KAYLEIGH
Stop it Tommy!

Tommy keeps punching Evan.

TOMMY
How could you fuckin' touch her man? Ever?

Finally Evan swings and hits Tommy in the eye, sending him backwards.

EVAN
Chill out, man! It's over!

Enraged, Tommy stands up and bolts from the theater, leaving Kayleigh and Evan by themselves.

KAYLEIGH
Shit, we better go talk to him.

Evan angrily nurses his jaw.

EVAN
Fuck him. We didn't do anything wrong.

EXT. MOVIE THEATER - NIGHT

Andrea's car drives up to the curb, where Evan and Kayleigh stand by themselves. They take a final look around for Tommy and then get into the car.

From some nearby bushes, Tommy watches the car drive away. When it's gone, he emerges from the bushes, his eyes red. He pulls his sweatshirt hood over his head and angrily walks down the empty street, tossing a rock in the air.

DISSOLVE TO:

EXT. LENNY'S HOUSE - DAY

Kayleigh and Evan carry balloons as they walk down the street toward Lenny's home. Nearing Lenny's house, Evan and Kayleigh hide in the bushes and wait for something.

EVAN
He still won't talk to me?

KAYLEIGH
Tommy's a freak, you know that. I mean, he comes off like this tough guy and all... but it really hurt him when we...

EVAN
He's being ridiculous.

KAYLEIGH
I'm telling you, it really did something to him. He's been especially nice to me lately, but he won't look me in the eyes.

A station wagon finally appears at the end of the driveway. Evan and Kayleigh burst out of the bushes and charge the car.

EVAN AND KAYLEIGH
Welcome home, Lenny!

Inside the car, Lenny jerks back in horror. Mrs. Kagan looks angry as she rolls the window down.

MRS. KAGAN
I think your little ceremony's in bad taste.

The smiles fade from Evan and Kayleigh's face.

EVAN
Sorry?

MRS. KAGAN
(acidic)
Lenny's been through a hell of an ordeal the last three weeks, thanks to you.

Evan and Kayleigh look dumbfounded as the garage door opens up and Mrs. Kagan continues into the garage. Lenny stares straight ahead, ignoring Evan's attempt to make eye-contact.

INT. LENNY'S BEDROOM - DAY

Lenny lies in bed, looking exhausted. There is a sudden KNOCK at the window. Lenny's head jerks around to see Evan and Kayleigh smiling through the window as they stand precariously on the ivy-covered trellis.

(CONTINUED)

CONTINUED:

EVAN
(quietly)
Welcome home. Thought you might like some fresh air for a change.

KAYLEIGH
Hi, Lenny.

Lenny begins to twitch ever-so-slightly.

LENNY
Is Tommy with you guys?

Evan solemnly shakes his head 'no.'

EVAN
It's okay.

EXT. WOODS - DAY

Evan, Lenny and Kayleigh walk on a wooded path toward an abandoned junkyard.

KAYLEIGH
So what did you do in there?

LENNY
It was awful. At night the wackos make so much friggin' noise you can't sleep and-
(off Evan's look)
...I never want to go back.

Evan and Kayleigh absorb this in silence. In the distance, smoke billows above the horizon.

They silently follow the smoke and wander to the edge of the junkyard. Sounds of a yelping dog can be heard. Kayleigh stops and listens.

KAYLEIGH
Do you hear that?

Evan and Kayleigh bolt toward the sound of the distresseed dog and Lenny nervously follows behind.

EXT. JUNKYARD - DAY

Evan, Kayleigh and Lenny round a stack of junked cars and see something shocking-

Tommy has chained Crockett to a tree. He douses him with lighter fluid.

EVAN
Crockett!

(CONTINUED)

CONTINUED:

Evan and Kayleigh rush toward the helpless dog. Tommy is ready for them. He picks up a wooden plank and SWINGS! Evan ducks back at the last minute and Tommy accidentally connects with Kayleigh's head. Knocking her unconscious.

TOMMY
Look what you made me do!

EVAN
What are you doing you crazy fuck?

Tommy, enraged, fakes a high swing, then goes for Evan's kneecap. BASH! Evan doubles over in pain and falls to the ground, clutching his knee.

Tommy moves to fire, Crockett straining against the chain, and picks up the lighter fluid...

Evan painfully looks up from the ground and his eyes dart from the sight of Kayleigh, unconscious, to Crockett, *trapped.*

Evan uses the reserves of his strength to get to his feet. He stumbles over to Kayleigh and touches the blood on her forehead.

EVAN (CONT'D)
Kayleigh! Wake up! Oh please wake up!

No response.

TOMMY
Why don't you fucking kiss her, Prince Charming?

Tommy squeezes the bottle hard, creating a flaming fuse from the campfire to the fluid soaked dog.

As the flame nears Crockett, Evan, seething with rage, stands up with clenched fists and CHARGES Tommy at FULL SPEED-

SMASH CUT TO:

EXT. JUNKYARD - DAY

Evan comes to in an unfamiliar place. Still in running mode, his body contorts spastically like a fish on land, since he is now lying face down on the ground.

Evan regains himself and sits up painfully. He's got a black eye, a broken nose and he clutches his battered ribs.

EVAN
...How long was I out?

He gets no answer from Lenny, who stands in the same exact spot we left him. Tommy is nowhere in sight and the only sound is of Kayleigh WEEPING. Evan spins around to face her.

(CONTINUED)

CONTINUED:

EVAN (CONT'D)
Kayleigh?! Are you okay? Where's Crockett?

Kayleigh, her knees drawn tightly to her chest, is unable to answer through her tears. Evan struggles to rise but he becomes dizzy and falls back to the ground.

Evan takes a quick glance toward the fire, then MOANS and buries his head in his hands.

CUT TO:

EXT. LENNY'S HOUSE - DAY

A small neighborhood crowd has gathered to watch an ambulance with the "Sunnyvale" insignia take a catatonic Lenny away. Evan is unable to look Mrs. Kagan in the eye as she climbs in the rear.

Andrea puts her arm around Evan's shoulder.

ANDREA
Let's go home.

She leads him away.

INT. ANDREA'S KITCHEN - NIGHT

Both Andrea and Evan are visibly distressed as she nurses his fresh wounds, applying a butterfly bandage to the corner of his eye. He winces occasionally, but neither one speaks for a long period. Finally, Andrea breaks the silence.

ANDREA
I'm sorry Evan, but I can't allow you to see Tommy or Kayleigh again. I know you're going to fight me on this but-

EVAN
(suddenly alert)
Why Kayleigh? What did she do?

Andrea presses a cold compress to his swollen jaw.

ANDREA
I know you care for her a great deal, but you know as well as I do that she's part of the problem, too.

Evan flinches away from her in defiance and avoids eye contact.

ANDREA (CONT'D)
I don't know what happens when you kids get together, but you only have blackouts with them. I think it's too dangerous for you to be around each other-

(CONTINUED)

CONTINUED:

EVAN
(angry)
It's Tommy, Mom! He's the asshole that causes all the problems. I'll never talk to him again, okay?

Andrea reaches over and squeezes his hand.

ANDREA
It's not that simple, kiddo.

Evan's brow furrows at "kiddo." Andrea sighs.

ANDREA (CONT'D)
I've been waiting for the right time to tell you this. I've been offered a job in Syracuse. A good one. And the only reason I haven't taken the offer seriously was because I didn't want to disrupt your life.

Evan's face falls as she continues.

ANDREA (CONT'D)
But I can't turn it down now in good conscience with all that's happening to you.

EVAN
I'm not moving to bumfuck Syracuse!

ANDREA
Yes, you are. We are. It's for the best and you know it.

CUT TO:

EXT. EVAN'S HOUSE - DAY

A packed U-HAUL sits in front of Evan's house. Andrea shifts the small truck into gear and slowly drives away.

Outside the truck, Kayleigh waves to Evan, tears spilling shamelessly down her cheeks. Evan reaches behind his seat and opens a large cardboard box. It is FILLED with past journals. He finds the most recent journal, uncaps a pen and begins writing furiously as fresh tears fall on the page.

Finished, he tears out the sheet of paper and presses it to the window:

I'll come back for you.

Evan waves back to her, trying to non-chalantly wipe away his own tears as she fades into the distance.

CONTINUED:

When Kayleigh disappears from sight, he glares at Andrea, returns to his journal and begins writing furiously...

SLOW DISSOLVE TO:

INT. COLLEGE CLASSROOM - DAY

TITLE: **Seven Years Later**

Evan, twenty now, continues WRITING in a college Blue Book. He is older, dressed down in worn jeans, T-shirt and plaid flannel. He closes the Blue Book with a cocky grin just as PROFESSOR CARTER, 40, calls out to the class:

PROFESSOR CARTER
Time! Please place your blue books on my desk before you leave.

Evan grabs his Psychology textbook from under his seat, gets up and turns in his exam.

PROFESSOR CARTER
(CONT'D)
How'd you do, Evan?

Evan flashes a confident smile.

EVAN
I'm not sure. I might have gotten some stories mixed up. Did Pavlof condition his dogs to lick his nuts?

PROFESSOR CARTER
(laughing)
Typical psych major; a complete wise ass. And how's your project coming? Still planning to change the way we humble scientists view memory assimilation?

EVAN
(shrugging)
Hey, I got no choice.

INT. EVAN'S DORMROOM - DAY

Evan's dormroom is a cluttered "double" whose walls are adorned with head-shop posters of Gothic rock bands.

By Evan's bed is a bookshelf filled with books on amnesia, memory loss, fugues, hypnotism and other related topics.

Evan's roommate, THUMPER, 19, is a completely punked out Gothic boy who weighs 300 pounds. He currently hands a black lacy dress to CRICKET, 17, a pierced Goth co-ed. She slips the tattered dress on as Thumper wipes his post-coital self off with a black tee-shirt.

CONTINUED:

Evan barges through the door, throwing his psych books on the bed and politely looking away from the half-naked girl.

EVAN
Whoa. Smells like patchouli and... ass.

Evan opens the window and checks out his Psych project: A small maze has several FLATWORMS at one end and a bowl of cornflakes at the other.

THUMPER
Cricket, meet my well-mannered roommate Evan.

Cricket puts on her Doc Martens as Evan watches the worms.

CRICKET
Yeah, you're the one who fucked up the bell-curve on my Anthropology final. Later Thumper.

EVAN
Nice to meet you, too.

As she leaves, Thumper takes the black T-shirt by his waist and throws it on Evan's bed.

THUMPER
Here, bro. Found your tee-shirt.

Evan nods *thanks*, picks up his journal, reads something and smiles.

EVAN
Get dressed, Thumper, you're taking me out for my birthday.

THUMPER
I thought you were born in December-

EVAN
This is bigger. Seven years to the day, no blackouts.

THUMPER
Let's do it.

EXT. CHUCK'S BAR - DAY

A popular watering hole. A dark rustic interior, blasting alternative rock. Plenty of underage students carry pitchers of beer to their tables.

Evan and Thumper play pool against two young women. HEIDI, a beautiful redhead who wears ripped jeans, no make up. *She* sinks the eleven ball off the rail. KRISTEN coolly smokes a cigarette, confident that she and Heidi will hold the table.

(CONTINUED)

CONTINUED:

KRISTEN
So... which one of you has a pet worm?

Thumper proudly steps forward.

THUMPER
Worms, plural.

KRISTEN
That's so gross.

Thumper steps back, points to Evan.

THUMPER
Talk to him about it, *he's* got the fetish.

Heidi sinks another ball and looks up at Evan strangely.

EVAN
Actually, they're for a psych project. A study on memory.

Heidi misses her shot and passes the cue to Evan.

HEIDI
(stifling a yawn)
Shit, better explain before all the excitement gives me a heart attack.

Evan speaks as he knocks the one ball in the corner pocket.

EVAN
It's an experiment with flatworms and a maze. You take a flatworm and run it through the maze until he's memorized it. Then you put a new flatworm in the maze. He's clueless, banging into walls, getting lost, whatever.

THUMPER
(thoughtfully)
Like Reagan.

Evan knocks the three ball in the side.

EVAN
You chop up the smart flatworm and feed it to the dumb one and presto. The dumb flatworm suddenly knows the maze inside out.

Evan walks past Heidi, putting his hand on her shoulder to squeeze by. The hand lingers longer than necessary and Heidi doesn't mind. He sinks another ball.

(CONTINUED)

CONTINUED: (2)

EVAN (CONT'D)
Just by absorbing the first worm into its cellular structure, it gets all of the worm's memories.

THUMPER
(thoughtfully)
That's probably why Hannibal Lecter's so smart.

HEIDI
So what's the point?

EVAN
(setting up the eight)
Maybe if I can figure out how the memories of a simple worm function, it'll help me understand the complexities of the human brain.

HEIDI
(intrigued)
So are you planning on becoming a doctor or something?

Evan, looking Heidi in the eyes, sinks the eight.

EVAN
No, I just don't want to lose my mind by the time I'm thirty.

INT. EVAN'S DORMROOM - NIGHT

Evan and Heidi, making out, burst through the door and fall on the bed. Evan's shirt is unbuttoned and Heidi strokes his chest. Suddenly Heidi stops and sniffs the air.

HEIDI
Smells like sex in here.

EVAN
Thumper had a busy afternoon.

HEIDI
You're kidding. He's so... big.

Evan drunkenly crosses the room and grabs two beers from the mini-fridge.

EVAN
Charisma and eyeliner go a long way I guess. Wanna beer?

Heidi takes one from him and drinks. Then for some reason, she immediately looks under the bed.

CONTINUED:

HEIDI
Most guys tuck their porn under here, but all you have are... comp-books.

EVAN
Yeah, I've been keeping journals since I was seven.

HEIDI
(respectfully)
Wow... Read me something.

Evan chugs his beer and sits next to her on the bed and puts his arm around her. Very drunk.

EVAN
No, I'd be too embarrassed. It's been years since I even looked at them.

Heidi teasingly runs her fingers over his smooth torso.

HEIDI
Then keep drinking Worm-Boy, you're too uptight.

Evan stops short.

EVAN
Freeze! No "Worm-Boy," no "Mr. Worm," no "Worm-Master-General." Once you get a nickname like that you can't shake it, and I don't want everyone thinking I've got tapeworms coming out of my ass or something, okay?

HEIDI
(laughing)
Deal. Now read me something.

Heidi hands him a book marked "AGE 13." He flips it open to a random place and takes the beer from her hand.

EVAN
(re: her beer)
For courage.

Evan takes and finishes her beer and begins reading. As he reads, he seems more and more on the verge of passing out.

EVAN (cont'd)
"My mind refused to comprehend what I was seeing. Even though it definately *smelled* like lighter fluid, I thought it had to be a sick joke."

Color drains from Evan's face as he realizes what he's reading. He looks over at Heidi, who kisses him.

(CONTINUED)

CONTINUED: (2)

HEIDI
Come on, go on...

Evan looks more sloshed than ever as he presses on.

EVAN
"It was like Tommy was possessed or something. There was a hate in his eyes that I couldn't really call human-"

As Evan reads, the world seems to almost IMPERCEPTIBLY VIBRATE around him LIKE A TUNING FORK. His VOICE BECOMES DISTANT and SOUNDS ECHO around him like distant memories resurrecting themselves-

FLASH!!! SMASH CUT TO:

EXT. JUNKYARD - DAY

Evan is THIRTEEN again. The scene begins exactly where Evan's blackout occurred as a child: Tommy has just knocked Kayleigh unconscious with a wooden plank, Lenny is frozen at the sight of Crockett by the fire, and Evan, seething with rage, stands up with clenched fists and CHARGES Tommy at FULL SPEED-

Only now, Evan almost seems caught off-guard to suddenly find himself running at full speed. He stumbles and falls to his knees at Tommy's feet. Tommy smiles at his good fortune and swings the plank, bashing Evan's head. Evan is sent sprawling backwards, his forehead bleeding freely.

Evan is sent sprawling backwards, his forehead bleeding freely. Tommy kicks Evan hard in the ribs with his boots. Evan writhes in agony, his face against the ground.

Just as Lenny makes a move toward the lighter fluid, Tommy spins around and flashes an evil smile.

TOMMY
One more step and I'll slit your mother's throat in her sleep.

As if on cue, Lenny is powerless to take another step.

TOMMY (CONT'D)
Well I can see you really got your money's worth over at the looney bin. Any chance you stayed in Evan's dad's room?

Evan, beaten and bloody, reaches out with his last bit of strength, grabs Tommy's foot and holds on.

EVAN
I got him Lenny, save Crockett!

Lenny remains frozen in place. Tommy yanks his leg back, breaking Evan's grip. As Evan groans on the ground in a writhing heap, Tommy picks up the can of lighter fluid.

(CONTINUED)

CONTINUED:

Tommy's voice hitches. His eyes water from pent up frustration.

TOMMY
Listen to me good, Evan. Don't you ever touch Kayleigh again. There's a million other sisters in the world, so there's no reason to fuck with mine.
(beat)
I can get to anyone you love, remember that.

Tommy smiles viciously at Lenny, traumatized to watch Tommy use the lighter fluid to complete fill the gap between the campfire and Crockett.

Evan passes out.

FLASH!!! AND WE'RE BACK TO:

INT. EVAN'S DORMROOM - NIGHT - PRESENT

Evan comes to with Heidi slapping him awake.

EVAN
You've gotta save Crockett. Save my dog...

Heidi looks around the room, irritated.

HEIDI
You don't have a dog. You were just dreaming.

She stands and angrily puts on her jacket.

EVAN
(freaked out)
It didn't feel like a dream...

HEIDI
Maybe because they never do.
(sarcastic)
So Romeo, you fall asleep on all your dates?

Evan doesn't even hear her. He hurriedly grabs his jacket and runs from the room, leaving her standing there, dumbfounded.

A SHORT TIME LATER:

EXT. COLLEGE CAMPUS - NIGHT

Evan gets into his car and begins driving into the night...

EXT. SUNNYVALE INSTITUTION - DAY

Evan, exhausted, finally reaches the entrance to Sunnyvale Institution, and drives in.

INT. SUNNYVALE VISITORS' CHAMBER - DAY

Evan sits in the same sterile chamber where his father once attacked him. Across from Evan sits Lenny, 20, who presently bears few traces of his childhood; he's thin as a rail. His eyes seem to acknowledge Evan, but they look *past* Evan rather than at him.

EVAN
So when Tommy spoke to you, do you remember anything specific he might have said?

Silence. Evan waves his hand in front of Lenny's eyes. Nothing. Lenny just rocks back and forth in his chair.

EVAN (CONT'D)
No, huh? Well, that's cool. It was a long time ago-

LENNY
One more step and I'll slit your mother's throat in her sleep.

Evan is shocked.

EVAN
Jesus Christ.

LENNY
One more step and I'll slit your mother's throat in her sleep.

EVAN
Then it wasn't just some random dream-

With lightning speed, Lenny moves next to Evan and digs his fingers deep into Evan's shoulder.

LENNY
Make one peep and I swear it'll be your last, motherfucker.

Evan is terrified, then Lenny suddenly moves back and begins rocking in his chair, his eyes a million miles away. Evan is speechless. He slowly gets up and knocks on the window.

EVAN
(turning to Lenny)
Well, thanks for seeing me, man. Keep on, uh... rocking.

INT. CHUCK'S BAR - NIGHT

Another packed night.

Some rowdy Greeks, HUNTER, SPENCER, GWEN and JULIE, drunkenly whoop and holler.

CONTINUED:

Ignoring them at a nearby table, Evan sits with Thumper and FRANCESCA, Thumper's current lust-interest. They all stare forward, nursing their beers, depressed.

THUMPER
Think he really wanted to kill you?

EVAN
I don't know. It was really weird, man. Lenny said exactly the same thing from my dream... What if all my lost memories are somewhere in my head, waiting for the right key?

THUMPER
Don't waste time wondering. According to today's Astronomy lecture, nothing matters anyway.

EVAN
(not listening)
There's gotta be some way to retrieve these memories... I'm sorry, Astronomy?

THUMPER
So you know how the universe began with a big bang, right?

EVAN
Big Bang. Go on.

THUMPER
Well, it's all a repeating cycle, there's a big bang, all matter expands outward, creating the universe, then it reaches its critical mass, the universe collapses back onto itself, it creates a singularity and bang - the process repeats itself.

FRANCESCA
So what?

THUMPER
So Einstein proved that time and space are related, and when the universe collapses, time is gonna run backwards and erase itself.

EVAN
So what's the matter?

Thumper sighs and takes a long drink.

THUMPER
Not only will your memory problems be moot after we're dead, but if you hang
(MORE)

CONTINUED: (2)

THUMPER (cont'd)
around long enough, none of us will ever have existed in the first place.

FRANCESCA
Fuck that's deep, Thumper.

Francesca leans over and kisses him hungrily.

Hunter and Spencer, the nearby frat boys, obnoxiously throw popcorn in Thumper's direction.

SPENCER
Ten bucks says he eats it off the floor.

Thumper turns around and glares, but Hunter and Spencer innocently smile back at him. Evan misses the entire exchange.

THUMPER
This entire night. All these assholes having a good time... don't exist. It's only a temporary illusion.

The frat-boys continue throwing popcorn at Thumper, who turns beet-red with rage and finishes his beer.

EVAN
That's great Thumper. But it doesn't exactly solve my problem.

Thumper looks at the empty pitcher on the table, slowly gets up, turns around, and suddenly delivers a powerful JAB to Spencer, knocking him backwards over his chair.

Thumper calmly takes a full pitcher off the Greeks' table.

THUMPER
Why don't you try this; just find the journal entries where you blacked out before and do exactly what you did last time.

Francesca sees the unconscious prick on the floor and kisses Thumper hungrily.

INT. EVAN'S DORMROOM - NIGHT

Evan marches into his dormroom.

He takes a dozen journals from beneath his bed and begins pouring over them.

He finds something he's looking for, marks the page with a yellow Post-It note marked, "BLACKOUT" and sets the book in a separate pile.

LATER THAT EVENING:

(CONTINUED)

CONTINUED:

Evan has now organized a pile of five journals. He opens one of them up and flips past the old PORTRAIT he drew of Kayleigh in the Miller's basement. He begins reading and suddenly closes the journal. Fear covers his face. He holds one of his hands up and isn't surprised to see it trembling.

He positions himself on the bed and pantomimes as if he were putting his arm around Heidi.

EVAN
(as if to Heidi)
What? Oh, sure I'll continue reading.

He opens his journal again and reads out loud.

EVAN (CONT'D)
(reading aloud)
The last thing I remember before the blackout was holding my hands over Kayleigh's ears.
(his voice slowly fades)
Part of me was more focused on the feeling of her hands on mine than on the mailbox across the street...

His own words grow reverberant, distant, as SOUNDS FROM ANOTHER WORLD seem to ECHO around the room. Furthermore, the walls behind him VIBRATE, slightly worse than before.

FLASH! SMASH CUT TO:

EXT. COLONIAL HOME - DAY

Evan, Kayleigh, Lenny and Tommy, all thirteen, watch the mailbox across the street with intense anticipation.

When Evan *comes to* in this "memory" the lit cigarette absently drops from his mouth and nestles into the folds of his shirt, SMOLDERING.

The mailbox... tick tock tick tock... Like a staring contest.

LENNY
Maybe it went out. Should someone check it?

TOMMY
Yeah, you do that, Lenny.

Suddenly a CAR appears from down the street and slowly pulls into the driveway.

MRS. DOBBINS, 24, an attractive young mother, gets out of the car and walks to the mailbox-

Across the street, Tommy digs his fingers into the nerves of Lenny's shoulder.

CONTINUED:

TOMMY (CONT'D)
Make one peep and I swear it'll be your last, motherfucker.

Tommy's words make Evan look over. From inside the car, a BABY begins crying and Mrs. Dobbins walks back to the car.

Evan looks on in horror and suddenly clenches his teeth in pain and silently swipes the front of his shirt, sending the lit cigarette to the ground. He pulls up his shirt revealing a fresh BURN MARK on his stomach.

MRS. DOBBINS
How's my sweet girl? Awww, you need a change, don't you honey?

Mrs. Dobbins picks her up and carries her to the house. As the mother unlocks the front door of the house, the kids break into wide smiles of relief. But wait-

The mother remembers the mail and carries the baby back to the mailbox. Now Tommy is the only one left still smiling.

MRS. DOBBINS
(CONT'D)
You want to open the door, honey?

The baby fumbles with the mailbox's door handle for a moment-

ANGLE ON KID'S FACES

BOOM!!! The blast is deafening!

Evan, Kayleigh and Lenny watch the results in stunned horror. Tommy scans the street for approaching cars. No one.

TOMMY
Come on!!! Run!!!

Evan and Kayleigh slowly back away in shock and begin to run a few steps when they realize that Lenny isn't with them.

TOMMY (cont'd)
Lenny, come on!

KAYLEIGH
Oh my God. Oh my God...

Lenny doesn't seem to hear, his eyes fixated on the crimson road. Evan and Tommy double back and grab him. They try to make him break out into a run, but Lenny's feet drag limply against the ground. Both Tommy and Evan grab an arm and begin to run with Lenny through the woods.

FLASH!!! SMASH CUT TO:

INT. EVAN'S DORMROOM - NIGHT - PRESENT

Evan comes to and bolts upright as if from a bad dream. He lurches his body over the bed and VOMITS on the floor.

Sounds of SQUEAKY BED SPRINGS fill the room.

Looking sick and pale, he lifts up the front of his shirt and sees A NEW SCAR leftover from the cigarette burn.

EVAN
What the hell?

In the next bed, Thumper's head, wrapped in a blanket, pops up from above GESELA's waist.

THUMPER
Christ, man, you wanna clean that up before I lose my appetite here?

Evan sits upright in bed and begins writing in the margins of the journal.

INT. DORMITORY LOBBY - DAY

The lobby is decorated with colorful streamers, balloons, posters and banners announcing it's "Parents' Weekend."

Carefree STUDENTS and their PARENTS carry shopping bags toward the bustling elevators. Evan leans against the side of a pay phone, holding his ear to drown out the noise.

EVAN
Yes, hello, I-
(put on hold, rolling eyes)
...Yes doctor, I'm trying to reach Lenny Kagan, he's a patient.
(beat)
Oh, I see. Chemical restraints. Well is there a time I should call back or-

From nowhere, a HAND grabs his shoulder, causing Evan to slam down the phone. He spins around to see Professor Carter.

PROFESSOR CARTER
Whoa! Didn't mean to scare you, Evan. Just wanted to know how the flatworms project of yours was coming.

EVAN
Oh, fine I guess. It's been kind of crazy lately so I haven't...

PROFESSOR CARTER
I know, I know. Who can think of worms when your libido's in full swing, right?

(CONTINUED)

CONTINUED:

Evan shrugs and forces a smile.

PROFESSOR CARTER (CONT'D)
Just don't drop the ball, okay?
(conspiratorially)
Yours is the only name I plan to submit for next year's scholarship.

EVAN
(enthusiastic)
Wow, you won't be sorry Professor Carter.

Professor Carter waves to another student and her parents and walks away. Evan's face lights up when he sees Andrea coming through the lobby doors. Her hair now has streaks of gray.

EXT. FANCY RESTAURANT - EVENING

A waiter clears the dishes away from Evan and Andrea's table. As Andrea signs for the bill, she leans over and kisses Evan on the cheek.

EVAN
Please, Mom. You're embarrassing me.

ANDREA
I'm sorry kiddo, but I can't help being proud of you. You've got the highest grades in all of your classes.

EVAN
Did Da - Jason - get good grades?

ANDREA
(smiling)
Please. He got straight 'A's without ever touching a book. That was the one area where his memory didn't seem to hurt him.

EVAN
Ma? Did he ever say that he figured out a way to recall a lost memory years after he blacked it out the first time?

Andrea's smile fades.

ANDREA
Why do you ask?

EVAN
No, it's just weird with him being such a brain and all, I just wondered if he was ever able to remember stuff he'd forgotten.

ANDREA
When he was your age, he said he figured out a trick to remember a lot of the
(MORE)

(CONTINUED)

CONTINUED:

ANDREA (cont'd)
events of his past. I couldn't tell if they were real memories or just phantoms. You know, he might only have thought he actually remembered them...

EVAN
Sure...

ANDREA
And then, just before he got so sick that he had to be institutionalized, he said that he could-

EVAN
What? What could he do?

Andrea shakes her head.

ANDREA
Forget it, it's nothing. He was too far gone by then.

Evan nods, but something gnaws beneath the surface.

CUT TO:

EXT. CITY STREET - EVENING

Evan and Andrea exit the restaurant and walk down the sidewalk.

EVAN
Mom, gimme a break. Just tell me what Dad thought he could do.

They pass a window with blinking neon signs that read, "Palm Reading" and "Fortunes Told."

ANDREA
(changing topics)
Whaddaya say? As a goof?

EVAN
Come on Mom.

ANDREA
Come on yourself, this'll be fun.

EVAN
(shrugging)
It's your dime.

INT. MADAME HELGA'S - EVENING

A RUMANIAN WOMAN leads Andrea and Evan into a darkly lit anti-chamber. Inside, MADAME HELGA, 60s, is convincingly dressed in gypsy garb. She points to a jar filled with money. Andrea tucks a twenty dollar bill into the jar and Evan rolls his eyes.

(CONTINUED)

CONTINUED:

MADAME HELGA
Give me your hand, young man.

Evan places his hand in hers. She stares at it. Closely. Something disturbs her.

MADAME HELGA (CONT'D)
Have you ever had your palm read before?

Evan and Andrea smile at each other, enjoying the theatrics.

EVAN
Nope. First time. Please be gentle.

Madame Helga, fixated on his palm, awkwardly pulls her hand away from his and fixes a strange gaze upon him.

MADAME HELGA
You... have no life line. You don't belong here.

EVAN
For an extra five bucks, Mom, she'll spit in your face.

ANDREA
(uncomfortable)
No, really. What's his future?

Andrea, however, is very upset as Madame Helga continues.

MADAME HELGA
You have no soul. You were never meant to be.

Andrea suddenly leaves the room. Evan looks pissed.

EVAN
Psychic huh? Then this won't come as much of a shock.

Evan snatches a twenty dollar bill from the jar and hurries out after his mother. After he leaves the tent, Madame Helga reverently holds the hand that had touched Evan.

EXT. CITY STREET - EVENING

Andrea, shaken, bums a cigarette from a nearby SMOKER who lights it for her. Evan comes over.

EVAN
Since when do you smoke?

ANDREA
Lay off, Evan.

CONTINUED:

EVAN
Come on, you're not gonna let that old hag ruin our last few hours together, are you? It's just an act.

ANDREA
I know, I'm sorry. She just hit a nerve.

EVAN
Why? I don't get it.

Andrea thinks for a moment and takes a long drag.

ANDREA
Before you were born, I was pregnant twice, but they were both stillbirths.

EVAN
Why didn't you ever tell me this?

ANDREA
It's not something I like to remember.

Evan doesn't know what to say.

ANDREA (CONT'D)
Then when I got pregnant with you, I was terrified. I had to expect the worst...

EVAN
And...?

ANDREA
(smiling)
And what? You came out fine and ever since I've thought of you as my "miracle baby". Come on, it's late.

Andrea puts her arm around his shoulder and leads him away. Evan tries to smile too, but it seems forced.

CUT TO:

INT. EVAN'S DORMROOM - NIGHT

Evan hastily hunts through his journals, tearing up the room looking for a certain book. Thumper, lying on his bed, quietly watches Evan with growing concern.

Evan finally finds it and begins reading.

EVAN
(reading aloud)
I never wanted to be in the movie anyway and it was cold so I wanted to wear my clothes but Mr. Miller took my shirt off-

(CONTINUED)

CONTINUED:

THUMPER
What the fuck are you doing?

EVAN
Shhh! I need quiet for this.

Thumper jumps off his bed and snatches the journal away.

THUMPER
Are you stupid or what?

EVAN
What?

THUMPER
Shucks, gee, I dunno. But maybe there's a reason why you've repressed the one day when some old lecher had you in your tighty whities, dammit!

Thumper begins scanning the journal entry. A bitter laugh.

THUMPER (CONT'D)
Yeah, man. I'd think twice about this. You could wake up a lot more fucked up than you are now.

He hands the journal back to Evan. Evan opens it and begins reading it silently. His hands begins to tremble and he slams the book shut in defeat.

EXT. CAR - COUNTRYSIDE - MAGIC HOUR

Evan, looking haggard and frail, wipes the greasy hair from his eyes and punches the accelerator. His teeth are clenched and he hammers his fist on the dashboard and steering wheel.

DISSOLVE TO:

INT. RIDGEWOOD DINER - NIGHT

The Ridgewood Diner is a run-down greasy spoon filled with a number of TOWNIES and TRUCKERS. The place is stale with cigarette smoke and appears decorated in a grime motif.

Evan is about to enter the diner when he spots Kayleigh coming out of the kitchen with a tray full of food.

Kayleigh, now twenty, looks pale and sickly thin. She bangs her hip on the swinging door and an order of food crashes to the floor. Her BOSS stares back in aggravation.

BOSS
Can we get through one goddamned day without you breaking something?

(CONTINUED)

CONTINUED:

Kayleigh's face turns beet red as she bends down to clean up the order. She is humiliated and Evan leans back against a pay phone so that she can't see him watching her.

As she brings the mess inside the kitchen, a CUSTOMER pinches her ass. Evan closely studies her reaction to the offense; she flinches uncomfortably but then composes a smile for the customer.

Evan backs out of the diner uncomfortably.

EXT. RIDGEWOOD DINER - NIGHT

Kayleigh struggles with the zipper of a shabby coat as she exits the front door. Evan steps out of the shadows. She's startled at first, but eventually recognizes him. A smile flickers across her face and she allows herself to be hugged.

KAYLEIGH
God, Evan, I never thought I'd see you again. How've you been?

EVAN
Oh, comme´ ci, comme´ ca, you know...

KAYLEIGH
No, Evan. I don't know. It's been a long time. Fill me in.

EVAN
I'm going to college now, things are going okay, I guess. Mom's good...
(beat)
Actually, I've been having a lot of problems lately.

Kayleigh nods and they walk down the street. She reaches into her pocket, pulls out a pack of smokes and offers him one.

EVAN (CONT'D)
(declining)
Not since we were kids.

KAYLEIGH
I've stopped a hundred times. Never quit.

EVAN
So... how's Tommy?

Kayleigh takes a long drag.

KAYLEIGH
He went to reform school for a few years, dropped out junior year. Now he works over at Dale's Autobody.

Evan nods and scrutinizes her face with his next question.

CONTINUED:

EVAN
You still live with your dad?

Her face is betrayed by a slight tick.

KAYLEIGH
No. I emancipated myself when I was fifteen.

EVAN
Wow, that must have taken courage.

KAYLEIGH
Not if you remember my dad...

EVAN
Couldn't you have moved in with your mom?

KAYLEIGH
(shaking her head)
She had a new family. Not enough space for me. Said I should have moved in with her when we were kids, but... whatever.

They walk in silence for a moment.

EVAN
Actually, Kayleigh, the reason I came back to town was to talk to you.

KAYLEIGH
(brightening)
Me? Are you kidding? Why?

EVAN
Do you remember when I was a kid I had all these blackouts?

KAYLEIGH
Of course.

EVAN
Well, lately some of the repressed memories have come back.

KAYLEIGH
Repressed? That's not exactly the way they worked as I remember. They were more like trances or something.

EVAN
Yeah, well, I need to talk to you about one of them in particular. It'd be a big help.

KAYLEIGH
Well, sure, I'll try to remember. Shoot.

CONTINUED: (2)

EVAN
Do you remember your father making a movie about Robin Hood? We were seven years old, he had just gotten a new camera-

KAYLEIGH
(cold)
What do you want to know, Evan?

EVAN
It's just... Did we... Do you remember anything weird happening that day?

KAYLEIGH
It was a long time ago.

EVAN
I know, but-

KAYLEIGH
(ice cold)
Is that why you came all the way back here? To ask a lot of stupid questions about Robin Hood?

EVAN
No, but I think something really *bad* happened and I was a part of it-

Kayleigh stops walking and crushes her cigarette.

KAYLEIGH
Is there a point to any of this?

Evan's features shift from inquisitory to tenderness. He steps closer to Kayleigh and softly strokes her face. She flinches at first, but remains in the same spot.

EVAN
Whatever happened, it wasn't our fault, you know. We didn't ask for it.

Kayleigh begins to tremble. Tears flow down her face and onto Evan's hand.

EVAN (CONT'D)
Look Kayleigh... This may sound like bullshit coming from a guy who hasn't spoken to you in seven years...

She jerks her face away from his hand.

EVAN (CONT'D)
-but you were seven years old and there's nothing you could have done to deserve-

Her face collapses and she turns away from him.

(CONTINUED)

CONTINUED: (3)

KAYLEIGH
(defeated)
Just shut up Evan. You're wasting your breath.

EVAN
You can't hate yourself just because your dad's a twisted psycho-

Kayleigh, enraged, cuts him off.

KAYLEIGH
Who are you trying to convince Evan?! You come all the way out here to stir up my shit just because you had a bad memory?! You want me to cry on your shoulder and tell you that everything's all better now? Well fuck you, Evan! Nothing's gonna be all better, okay?! Nothing ever gets better!

Kayleigh runs from Evan, leaving him standing in the road. A block away, she calls back to him.

KAYLEIGH (CONT'D)
If I was so wonderful Evan, why didn't you ever call me? Why'd you leave me there to rot?!

She turns and runs away. Evan looks sick with guilt.

INT. EVAN'S DORMROOM - NIGHT

Evan, tired and depressed, enters his dormroom. He ignores Thumper, who sits on Evan's bed sucking furiously from a gurgling bong. He chokes out a message.

THUMPER
Your mother left a message for you.

Evan puts a towel under the door.

EVAN
You can smell it all the way to the bathroom.

Evan hits the "Play" button on the answering machine.

ANSWERING MACHINE
(male voice)
Hi, Evan, this is Professor Carter. Just wondered why you didn't come to your midterm exam this afternoon. I was a bit concerned. Call me to schedule a make-up.

BEEP. Thumper offers Evan an magnified frown of disapproval.

(CONTINUED)

CONTINUED:

ANSWERING MACHINE (CONT'D)
(Andrea's voice)
Evan, it's your mother. Call me as soon as you get in, I have some bad news and I don't want to leave it on the machine-

Thumper coughs and accidentally tips the bong over on Evan's bed. Reacting quickly, he grabs a towel from under the door and wipes off Evan's comforter.

ANSWERING MACHINE (CONT'D)
(Andrea, continuing)
-Well, ah shit, here it is. I got a call from Mrs. Levy and...
(takes a breath)
...remember your friend Kayleigh Miller? She killed herself tonight.

BEEP. Evan stares dumbstruck at the machine.

THUMPER
Whoa, bad news bro. I don't think this is gonna come out.

DISSOLVE TO:

EXT. CEMETERY - DAY

Evan, dressed in black, gets out of his car at the edge of the cemetery. A small cluster of friends and family gather at the grave. Evan grabs a bouquet of roses and begins walking to the grave - when he suddenly spots Mr. Miller and Tommy.

Evan's hands tense up into fists. He becomes weak in the knees and stops walking. After an uncomfortable moment of standing still, he retreats to his car and watches the ceremony from the driver's seat.

DISSOLVE TO LATER:

The last of the mourners are filing away. Evan exits his car and walks to the deserted grave. He drops the roses on the casket and turns to find that nobody is watching him.

EVAN
I never meant to hurt you.

Evan reaches into his pocket and pulls out an old sheet of paper. He unfolds it and leaves it on her gravesite:

I'll come back for you.

CUT TO:

INT. EVAN'S DORMROOM - NIGHT

Evan, lying in bed, fingers the new scar on his belly. Contemplating...

He makes a weighty decision and gets up. He hastily hunts through his journals, looking for a certain book.

Evan opens his journal marked "Age 7." He plops on his bed and starts writing sideways in the margins.

EVAN (V.O.)
It's been said that a person's life is little more than the sum of his experiences. If that's true, then I'm not sure I know who I am anymore.
(beat)
I definitely never knew Kayleigh.

He turns the page and begins reading the journal.

As he mouths the entry to himself, the sonance of an older man's voice seems to REVERBERATE throughout the room and the WORLD behind his head FAINTLY VIBRATES-

FLASH!!! SMASH CUT TO:

INT. MILLER'S LIVING ROOM - DAY

Mr. Miller plays with his camera and the kids are excited about playing Robin Hood in a movie.

MR. MILLER
Shut up Tommy. Now get in your costume Evan...

Evan slowly nods and begins to strip out of his clothes. Mr. Miller takes a quick peek at him.

MR. MILLER (CONT'D)
I've got an idea. Let's go downstairs, it'll look more like a dungeon down there.

INT. MILLER'S BASEMENT - DAY

Mr. Miller puts the camera on a tripod in the basement.

Kayleigh and Evan sit on folding chairs in front of the camera. Tommy stands at the top of the basement stairs, looking down.

MR. MILLER
(to Tommy)
What did I say about keeping that door closed, stupid?

TOMMY
But I wanna see!

(CONTINUED)

CONTINUED:

MR. MILLER
You're gonna see my fist in about two seconds unless you do what I tell you, shithead!

Tommy sulks and closes the door. Mr. Miller lowers his voice and speaks to Evan and Kayleigh.

MR. MILLER (CONT'D)
Now in this part of the story, Robin Hood just married Maid Marian and they have to kiss and stuff like grown-ups do.

Kayleigh giggles and covers her mouth with her hand. Evan looks skeptical.

MR. MILLER (CONT'D)
So take your clothes off Kayleigh.

Kayleigh stops giggling. Evan says nothing.

MR. MILLER (CONT'D)
Come on, like when you take a bath. Don't make a big deal out of it. You too, Evan.

Mr. Miller gets behind the lens. The room is dead silent.

MR. MILLER (CONT'D)
Let's go.

ANGLE ON TOMMY - who silently opens the door at the top of the basement stairs and watches with horror.

Evan's face is flushed with rage. He walks behind Kayleigh and cups his hands tightly around her ears. She can't hear anything now.

EVAN
What time is it?

MR. MILLER
It's time for you to stand where the hell I told you.

EVAN
Wrong answer, fuckbag. This is the very moment of your reckoning. In the next thirty seconds you're going to open one of two doors. The first door will forever traumatize your own flesh and blood.

The mature speech seems completely surreal coming from a seven year old. Mr. Miller looks around the room as if he's the butt of some sick joke.

CONTINUED: (2)

MR. MILLER
(stunned disbelief)
What's happened to- What's the matter with-?

EVAN
(voice rising)
It'll change your daughter from a beautiful child into an empty victimized shell whose only concept of trust was betrayed by her own sick pedophile father. Ultimately, it'll lead to her suicide. Nice work, *daddy*.

MR. MILLER
(hoarse whisper)
Who - who are you?

Evan impatiently waves away the question.

EVAN
Let's just say you're being closely watched, George. Your other option is to get your porn off the rack and treat Kayleigh like... oh, let's say like the way a loving non-deviant fuck treats his daughter. Sound okay to you, Papa?

MR. MILLER
(choking)
...Yes.

EVAN
Listen close then, fuckbag. You fuck up and I *swear* I'll *flat* out castrate you.

The impact of the last sentence isn't lost on Mr. Miller.

EVAN (CONT'D)
One last thing...

Evan leans over to whisper in Kayleigh's ear. Kayleigh stares at the floor, then looks up at her father and shivers.

Kayleigh looks into Evan's eyes for support. Evan nods go on. His confidence brings a boldness to her lips.

KAYLEIGH
Don't you ever touch me again.

MR. MILLER
I - I won't.

Kayleigh summons her own new courage.

KAYLEIGH
I'm cold. And I'm putting on my clothes.

(CONTINUED)

CONTINUED: (3)

As she leaves to pick up her clothes, Evan grins.

EVAN
What you need to do is take all that extra energy and discipline your son Tommy, because the kid's one sadistic pup.

Hiding at the top of the basement stairs, Tommy recoils in horror and picks up one of his sister's Barbie dolls and begins twisting the head back and forth...

FLASH!!! AND WE'RE BACK TO:

INT. SORORITY BEDROOM - MORNING

A broad smile lines Evan's face as he slowly wakes up from his slumber. He suddenly grabs his head as if suffering from a pounding migraine.

MONTAGE OF SWIRLING MEMORIES:

Quick cuts and flashes of Evan and Kayleigh growing older - she seems more carefree now, full of life and less self-conscious. They build a treehouse, play in a tub of balls at a family restaurant, learn to ice skate...

At thirteen, Evan and Kayleigh are boyfriend and girlfriend, they walk arm in arm through the halls of a Junior High hallway, ride bikes through the woods...

More memory flashes of Evan and Kayleigh throughout the teen years, they grow up as lovers now: A romantic picnic on a rowboat, watching the sunrise after senior prom...

BACK TO EVAN:

72-d Finally the memory assault is over. Evan groans in pain as blood trickles from his nose. 72-d

An arm reaches over and touches his shoulder.

KAYLEIGH (O.S.)
Honey, are you all right?

Evan whips around to see Kayleigh watching him. Not only is Kayleigh alive, but she's a ravishing beauty.

Evan lurches back from the shock of seeing Kayleigh and falls to the floor. She sees Evan's nose bleed and her eyes go wide.

KAYLEIGH (CONT'D)
Oh my God Evan, you're bleeding! Look at you!

Evan, still stunned, can do little but stare from the floor.

(CONTINUED)

CONTINUED:

EVAN
(transfixed by her)
Jesus, Kayleigh. You're so... beautiful.

KAYLEIGH
(smiling)
Mmmmm. Unoriginal but effective. Clean yourself up and come back to bed.

He stands in the middle of her bedroom, surrounded by sorority plaques and pink preppy decor.

Evan, hardly able to take his eyes off her as she hands him a tissue, reaches for his clothes at the foot of the bed and comes up with a Greek-lettered fraternity sweatshirt.

EVAN
Where... where are my clothes?

KAYLEIGH
Those are your clothes, silly.

Evan frowns with distaste, grabs a towel and heads out the door.

WE FOLLOW HIM INTO:

INT. SORORITY BATHROOM - MORNING

At the sink, Evan washes the blood off of his face and looks at his reflection in the mirror. A nearby SHOWER SHUTS OFF.

EVAN
This is just too amazing! Un-fucking-real!

WOMAN'S VOICE (O.S.)
I wish I could get so excited about a nose bleed.

Evan turns around and sees Gwen, one of the sorority brats from the bar, exit the shower naked.

EVAN
Whoops, sorry. My bad.

Evan blushes and turns back to the mirror through which Gwen dries herself with a towel while staring flirtatiously at Evan.

EVAN (CONT'D)
Hey, you were with those assholes who threw popcorn at Thumper...

Evan holds his temple in pain as another memory comes to him.

EVAN (CONT'D)
And your name... is... Gwen!

(CONTINUED)

CONTINUED:

GWEN
Seriously Evan, lay off the blow.

She pats his ass and exits the bathroom.

EXT. QUAD - DAY

Kayleigh, wearing a long silk skirt and tight red sweater, catches the eye of every guy on campus. She and Evan stroll arm in arm, him loving life like never before.

Somehow, the world seems brighter now. Even the colors seem more vibrant when compared to the somewhat grimmer world we've known.

MANY STUDENTS wave to Evan and call his name. He can't remember all their names but it's wonderful being the BMOC.

Evan takes a long look at her and becomes curious...

EVAN
Hey, uh, don't go freaking out on me over this, but do you remember when your dad first got his video camera?

KAYLEIGH
Sure, we made that Robin Hood movie, right? Why would that freak me out?

EVAN
I dunno...
(goofy smile)
Just being weird.

Kayleigh playfully sweeps her leg around to kick him on the ass, then smiles as if a ghost must have done it.

KAYLEIGH
Oh, Tommy called when you were in the bathroom.

EVAN
Was he calling from...?

KAYLEIGH
...The halfway house, yeah. He got really quiet when I broke the news to him.

EVAN
"The news"?

KAYLEIGH
About us. I know we agreed never to tell him about it, but he's gonna find out sooner or later, you know?

Evan's face looks grave.

EVAN
So... what did he say?

KAYLEIGH
Nothing. He just got quiet and told me that he could get to anyone you love. Such a loser. Like that's gonna scare me.

Evan swallows hard and looks at his wrist for a watch that isn't there anymore.

EVAN
I, uh, should be going. My exam's about to start.

KAYLEIGH
Now I feel bad. I should have asked you.

EVAN
No, it's okay. I mean, if I have to move to Siberia, you'll come with me, right?

Kayleigh purrs like a cat, grabs him playfully and pulls him to her face.

KAYLEIGH
You know I will baby. See you tonight.

Kayleigh gives him a big unexpected kiss and walks away. After a moment of - wow - Evan runs off to class himself.

INT. DORMROOM LOBBY - DAY

Evan inserts his last quarter into the lobby pay phone and dials a telephone number.

EVAN
(to himself)
Come on Mom, be there!

After a pause, he hears a recorded message.

OPERATOR
(through phone)
The number you have dialed has been disconnected or is no longer in service-

He hangs up, frantic. Then realizes something.

EVAN
Shit, that's right, we never moved away.

He dials a different number, gets another recording.

ANDREA AND EVAN
(through phone)
The Treborns aren't home right now, but
(MORE)

CONTINUED:

ANDREA AND EVAN
if you leave a message, we'll call you back when we're good and ready.
(laughter)
Bye now.

EVAN
Uh, hi Mom. Just calling to say hi and tell you I love you... Call me?

Evan hangs up the phone, then checks his watch - no, wrist. At that moment, Thumper passes Evan in the lobby.

EVAN (CONT'D)
Thumper! What time is it, man?

Thumper eyes this strange preppy kid with distaste.

THUMPER
Whasamatter? Lost your Rolex?

EVAN
Huh?

THUMPER
Fuck off, frat boy.

Thumper walks away, leaving Evan dumbfounded.

INT. PSYCHOLOGY LECTURE HALL - DAY

Evan runs into the lecture hall and gets in line behind other STUDENTS who are taking No. 2 pencils from a box on Professor Carter's desk. The Professor makes a loud announcement.

PROFESSOR CARTER
Remember everyone! Only two weeks until the Science Projects are due. I'm sure someone here could use a scholarship.

EVAN
(quietly)
I hope I'm still on the top of your list.

PROFESSOR CARTER
And you are...?

EVAN
(disappointed)
Evan Treborn.

PROFESSOR CARTER
Well, Mr. Treborn, take a seat, the exam's about to begin.

Evan walks up the aisle and takes a seat. As he sits down, someone puts his ARM menacingly around Evan's throat.

(CONTINUED)

CONTINUED:

Evan flinches, turns around and sees Hunter, the frat guy Thumper assaulted the other night at Chuck's.

EVAN
Leave me alone, asshole, I didn't lay a hand on you, okay?

Hunter bursts out laughing.

HUNTER
Evan, you're hysterical. You study for this?

EVAN
(awkward)
We'll find out soon enough.

HUNTER
(laughing)
Me neither.

Hunter surreptitiously hands Evan a carbon-copy stencil of the exam. Evan's face brightens.

EVAN
You're kidding. Is this the exam?!

HUNTER
Damn, Evan, keep it low.

EVAN
Wow. Thanks. Hey, I want to do something really special for Kayleigh tonight. If I said I needed some help from you and the brothers-

HUNTER
I'd say blow me. Get the pledges to do it.

Evan nods and smiles as exams are passed down his row.

EXT. THETA CHI FRATERNITY HOUSE - DAY

The PLEDGES of Theta Chi busily gather around Evan, their clothes covered in dirt, food and what might be vomit.

Evan, now dressed like his usual self, bangs a wooden spoon on a metal salad bowl that a poor THETA CHI PLEDGE wears as a hat.

EVAN
Order, order. So all you rushees know what you've got to do for me?

THETA CHI PLEDGE
(correcting him)
"Pledges," Sir Brother Evan Sir.

CONTINUED:

EVAN
Pledges, rushees, same difference. Now this is a one time deal. You do all this for me and I'll never give you shit again. Promise.

A buzz of excitement runs through the pledges.

DISSOLVE TO:

INT. THETA CHI FRATERNITY HOUSE - NIGHT

It's peaceful now. Evan covers Kayleigh's eyes with his hands as he leads her through the attic hallways. Both are dressed to the nines.

KAYLEIGH
I don't understand, where are you taking me?

EVAN
You'll see.

EXT. ROOF - THETA CHI FRATERNITY HOUSE - NIGHT

The wooden door to the rooftop swings open, revealing Kayleigh and Evan. Kayleigh is dazzled by what she sees:

The entire roof is decorated with fairy-lights, Chinese lanterns and hundreds upon hundreds of candles. An elegant romantic table for two awaits them, flanked by twelve FORMALLY DRESSED SERVANTS (previously seen pledges) who respectfully stare ahead with the utmost class.

Two Pledges immediately pull out two chairs and stand by. Kayleigh applauds and laughs with delight.

KAYLEIGH
I don't know what to say. It's beautiful.

EVAN
Go on. Sit down.

As she takes a step toward the table-

FLOWER PETALS shower down on her. She looks up to see TWO MORE PLEDGES standing on ladders, delicately tossing petals.

Kayleigh looks overwhelmed as she sits down.

KAYLEIGH
Why are you doing all this for me?

EVAN
Simple math. When I woke up this morning and saw your smile... I knew that I wanted to spend the rest of my life with you.

(CONTINUED)

CONTINUED:

Her hand reaches out to his and grabs it fiercely. Her eyes tell him she feels the same way. A magical moment.

And they lean into each other for a kiss so enchanted it might as well be their first ever-

Hunter bolts up the stairs, two at a time.

HUNTER
I've been lookin' all over for you, man! Someone wasted your car!

The moment's gone. Evan and Kayleigh exchange puzzled looks.

EXT. THETA CHI FRATERNITY HOUSE - NIGHT

Evan runs down the front lawn to his car, the Honda parked at the bottom of the hill. His face collapses.

Evan's car has been trashed and is surrounded by broken glass. The seats and tires have been slashed, the hood has been mysteriously yanked off and the steering wheel sits on the roof.

By now a CROWD has gathered. Evan runs up to people.

EVAN
(panicked)
Did you see who did this? You see anyone?

No one will answer with anything more than a shrug.

HUNTER
Probably them Pika fuckers.

Kayleigh's jaw drops when she notices the words "ANYONE YOU LOVE" have been crudely keyed into the driver's door.

KAYLEIGH
No.

EVAN
How could he get away with this? Right in front of the goddamned frat house!

A SENIOR BROTHER angrily calls to him from the lawn.

SENIOR BROTHER
"Frat" house? Hey man, would you call your "country" a "cunt"?

Kayleigh shudders and Evan puts his arms around her.

KAYLEIGH
Don't. He's probably watching.

INT. EVAN'S BEDROOM (THETA CHI) - NIGHT

Evan leads Kayleigh into his bedroom and shuts the door. Evan can't help but look under the bed, no one. He then locks the door, reaches into his desk and finds a tiny canister of Pepper Spray.

EVAN
Like this is gonna do any good. Maybe one of these frat boys has a gun.

KAYLEIGH
Please Evan. Don't even joke. He wouldn't hurt you, he's just trying to scare you away from me.

EVAN
Don't pretend you don't know what he's capable of.

KAYLEIGH
(quietly)
It's not his fault, Evan. If you knew how bad he had it as a kid-

EVAN
Are you kidding me? We could both be dead, Kayleigh. And don't give me this Oprah-book-club bad upbringing shit, because you turned out fine.

KAYLEIGH
(guilty)
My father never laid a hand on me. For some reason, he saved it all up for Tommy.

Evan sits in silence for a moment, absorbing this. Kayleigh's eyes plead to him for understanding.

EVAN
Fine then. We'll let campus security deal with him.

EXT. QUAD - NIGHT

Kayleigh and Evan walk through the all-but-deserted campus. Evan seems especially paranoid.

At the far end of the quad from Evan and Kayleigh, a large JOCK in a letterman's jacket vomits loudly into some bushes along the path.

KAYLEIGH
Are you okay?

(CONTINUED)

CONTINUED:

EVAN
What do you mean?

KAYLEIGH
It's just... you've been acting kinda strange, you know?

EVAN
Like how?

KAYLEIGH
I don't know, you seem... different. You make weird jokes, your accent's changed, you don't even walk the same.

EVAN
I walk differently?

KAYLEIGH
I can't put my finger on it, but everything's a little off. Even the dinner tonight. It was beautiful, but... it wasn't you. I'm sorry.

EVAN
You're right. I know I've been acting wicked strange lately, but I also know that we were meant for each other. If you truly love me, just give me a chance to be who you need me to be.

Kayleigh is touched by Evan's sincerity and puts her hand reassuringly on his shoulder and is about to respond when-

The Jock along the path gags loudly into the bushes. Kayleigh and Evan instinctively overt their eyes. Suddenly Kayleigh's ears perk and she stops walking mid-stride.

KAYLEIGH
Wait, something's not right...

EVAN
What?

The jock wearing the letterman's jacket suddenly springs to his feet, revealing his face for the first time:

KAYLEIGH
Tommy.

Tommy has grown in the last seven years. He has long greasy hair, some tattoos, and has an extremely muscular build. He holds a crowbar menacingly in his right hand.

Evan stands frozen in fear, his hands rooted in his coat pockets.

(CONTINUED)

CONTINUED: (2)

EVAN
Leave us alone you sick fuck!

TOMMY
Get this "us" shit. As if I was gonna lay a hand on my own sister. You've done nicely for yourself Evan; big man on campus, nice friends, nice life, not to mention you're fucking my sister. Not a bad piece of ass if I say *so myself*.

KAYLEIGH
Shut up, Tommy!

TOMMY
Aw, hey now, that was a compliment.

Tommy takes a few practice swings with the crowbar.

EVAN
What the hell are you *doing*?

TOMMY
It wasn't enough that the *whole world* loves you, but you had to take away the last person on earth who didn't think I was a piece of shit.

EVAN
(suppressing panic)
No one thinks you're a piece of shit, Tommy-

TOMMY
Right, Evan, I believe you just said, "sick fuck."

Tommy rushes Evan and bashes him with the crowbar in the shoulder and ribs. Evan goes down. As Tommy prepares to bash his brains in, Evan whips out the Pepper Spray and nails Tommy in the face.

Tommy reels back in pain, covering his eyes with his free hand. Evan struggles to his feet circles around him, keeping a distance as he douses Tommy with Pepper Spray.

Kayleigh screams. Tommy blindly stumbles around, madly swinging the crowbar. Evan charges forward in an uncontrollable rage, rips the crowbar out of Tommy's hands and sprays a lethal dose of Pepper Spray into Tommy's open mouth.

KAYLEIGH
Evan, stop! You're gonna kill him!

EVAN
He's a fucking maniac!

(CONTINUED)

CONTINUED: (3)

Evan knocks Tommy down with the crowbar. Kayleigh screams and tries to hold Evan back, but he easily throws her off. She runs to a blue streetlight on the quad.

EVAN (CONT'D)
He ruined Lenny's life-

Evan kicks Tommy hard in the ribs. Kayleigh pushes a button on the "Blue Light" lamp post and an ALARM WAILS.

EVAN (CONT'D)
-he killed Crockett - (KICK) - killed
Mrs. Dobbins and the baby!- (KICK)

The shrill sound of the CAMPUS ALARM fills the air.

EVAN (CONT'D)
And he's trying to kill me Kayleigh!
He's trying to fucking kill me!

Evan raises the crowbar for a final attack - and swings it down off-camera - CRUNCH!

Evan sees what he's done and drops the crowbar, horrified.

Kayleigh rushes to help her brother - and stops cold when she sees the damage done to Tommy.

Evan rushes toward her and she stumbles backwards, still terrified by his rage, and skitters away from him in a crablike fashion.

SIRENS can be heard racing to the quad. Evan looks away from Tommy's limp body, collapses to the ground and begins to weep. SECURITY VEHICLES arrive...

DISSOLVE TO:

EXT. MAVIS PENITENTIARY - ESTABLISHING - DAY

A SECURITY VEHICLE pulls through the ominous metal gates of the large state prison.

The vehicle stops and Evan, along with nine other CONVICTS, exit in leg and hand restraints.

INT. MAVIS PENITENTIARY - DAY

Evan, now wearing his standard issue inmate uniform, enters the General Population area of the prison. PRISONERS begin screaming vicious taunts and catcalls at the fresh batch of new inmates. Evan tries to keep composed and walks toward his cell.

Evan looks up to one of the men leaning over the second tier, KARL, a huge muscular con with tattoos of swastikas and other Nazi symbols on his arms, blows a kiss at Evan and winks.

INT. EVAN'S PRISON CELL - DAY

Evan enters a dimly lit cell plastered with pictures of Jesus Christ and various Saints. Burning flames on open cans of shoe polish serve as candles to the large shrine.

There is a stained bare mattress on the top bunk. Sitting on the bottom bunk is TITO, 30's, a massive Hispanic convict covered with faded Indian ink jail tats of Christ in agony.

Tito stares at Evan disinterestedly as Evan makes up his bed on the top bunk.

TITO
First time?

Evan nods glumly.

TITO (cont'd)
Best not bitch up. Wind up someone's luggage that way.

EVAN
You could protect me. I'll pay you anything-

TITO
Jesus himself couldn't make me take on the Brotherhood. When they come, just put your mind in another place, man. Be somewhere else.

A BUZZER sounds. Tito leaves the cell without another word.

INT. MAVIS VISITING CHAMBER - DAY

Andrea sits across from Evan in the visitor's chamber. Four inches of plexiglass separate the two and they talk on monitored phones. Andrea, frazzled, twirls an unlit Camel.

Evan's shoeless foot nervously bounces up and down.

ANDREA
(continuing)
...I spoke to your new lawyer about the appeal. He's sure he can get you off on self-defense, so if you're patient-

EVAN
-How long will I be in here?

ANDREA
Uh, I don't know, these things take time.

EVAN
What about my journals, Mom? Did you bring the ones I asked you for?

(CONTINUED)

CONTINUED:

Andrea nods, holding up a book marked "AGE 7."

ANDREA
I found this. The others are still in storage-

EVAN
Damn it, Mom! I told you I need them all!

ANDREA
Fine. You'll get them, Evan, but I think it's far more important to focus on your case right now.

Evan looks as if he's about to disagree with her, but he closes his mouth and placates her.

EVAN
Sure, Mom. You're right.

A GUARD signals Evan and points to his watch.

ANDREA
I'm not gonna lose you kiddo. Promise me you'll hang on, Ev.

They look at each other and Evan slowly lowers the phone. He hangs up, Andrea still pressing her phone to her ear.

INT. MAVIS PENITENTIARY - DAY

Evan walks closely behind Tito through the Gen-Pop area, clutching his AGE 7 journal. As he passes Karl, the White Supremist, Karl reaches over and firmly GRABS Evan's crotch.

Evan, totally violated, turns white with rage.

KARL
Shit on my dick or blood on my knife.

All eyes are on Evan as he pushes his way past to the East Block door. There, Evan casually slips his heavy workboot into his right hand -- and turns around, and SHOTGUNS his boot toward Karl's face! NAILING HIM!

Karl is KNOCKED OUT and SEVERAL BLACK CONVICTS APPLAUD Evan.

Another White Supremist inmate, RICK, rushes a terrified Evan with a sharpened toothbrush.

EVAN
Wait wait wait-!

Evan holds his journal up defensively and Rick's toothbrush stabs through it, missing his neck by inches. Evan rips his journal loose, sees its destruction and goes mad.

CONTINUED:

EVAN (cont'd)
Motherfucker!

He ducks into a crotch and PUNCHES Rick in the balls -- apparently a move no one's ever seen before. But it works, Rick doubles over in pain. Evan steps back, shocked and scared.

CHEERS go up and a RIOT is quickly underway. ALARMS SOUND and GUARDS dive into the fray. Evan watches in horror as his journal is torn to pieces. Before Evan can be slashed to pieces, Tito's large hands reach in and yank him to safety.

INT. EVAN'S PRISON CELL - DAY

Evan, sans boot, enters his cell with a handful of tattered journal entries. He flips through them. Nothing there.

TITO (O.S.)
You plannin' on escaping or something?

Tito enters, actually smiling at Evan, and tosses his boot over.

TITO (cont'd)
Been here five years. But what you did today... ain't never seen nothin' like it. Everyone's talkin' about it.

In the b.g., several HISPANIC CONVICTS give Evan a "thumbs up."

EVAN
Great. They'll be gunning for me now.

TITO
True dat.

Evan nods depressed, then sees a page from his "Age 7" journal, grabs Tito's DUCT-TAPE and tapes the page over his bed...

INT. PRISON CORRIDOR - NIGHT

A HAND passes two joints to a PRISON GUARD. The Guard takes them and reaches down, grabbing a LEVER.

INT. EVAN'S CELL - NIGHT

There is a mechanical CLICK as the door to Evan's cell unlocks and opens. Evan and Tito trade worried expressions.

Karl and Rick storm the cell and go straight for Evan. Tito looks sick to do nothing as they grab Evan kicking and screaming from the top bunk.

DISSOLVE TO:

INT. EVAN'S PRISON CELL - MORNING

A loud BELL wakes up the inmates first thing in the morning. Evan's eyes, however, are wide open. He has not slept.

As we hear other inmates getting ready for line up, Evan stares lifelessly at the ceiling. Tito hands him a change of underwear and a pair of pants. Evan takes them gratefully, a silent understanding passing between them.

INT. PRISON CAFETERIA - EVENING

Evan sets his tray down at a table filled with Tito and some other INMATES. No sooner has he sat down to eat, do eager forks reach onto his tray and steal his food. Tito shrugs at Evan and offers him a roll.

INT. PRISON CORRIDOR - DAY

Evan walks past some White Supremists completely paranoid, waiting for an inevitable attack. When the occasional INMATE walks past and brushes against him, Evan flinches back to their amusement.

INT. PRISON YARD - DAY

Evan and Tito sit on BLEACHERS that overlook the other PRISONERS working out.

Evan closely watches Karl and Rick who stare daggers at him from across the yard. A SKINHEAD PASSES SOMETHING with a white-taped handle to Karl but no guards seem to notice.

Evan slides closer to Tito and stares at the Jesus Christ tattoos all over Tito's back.

EVAN
You're religious Tito, you believe that bit about "the Lord works in mysterious ways?"

TITO
Straight up.

EVAN
Because I think he sent me to your cell on purpose. For you to help me.

TITO
Shit. I knew you were crazy.

EVAN
I mean it. It goes way back to when I was a kid. I'd dream about talking to Jesus and he'd tell me things.

TITO
Everyone has those dreams.

(CONTINUED)

CONTINUED:

EVAN
Once Jesus told me that my aunt was killed in a car crash. He told me the exact car that hit her and the name of the driver. When I woke up, my mom was crying and I didn't even have to ask what happened.

TITO
People die in accidents every day. A billion people get bad dreams at night. The numbers gonna add up once in a while.

EVAN
It's happened a lot since then.

Tito *scoffs whatever.*

EVAN (CONT'D)
Pack of smokes says I can prove it to you.

Tito's suddenly interested.

INT. EVAN'S PRISON CELL - DAY

Evan holds a tattered journal entry in his hand and finishes up a conversation. Tito looks dumbfounded.

EVAN
...So when I'm out, I need you to watch my face and hands closely.

TITO
You need to see a doctor man.

Their conversation stops when a CONVICT rolls a MAIL CART by. Evan looks up expectantly.

CONVICT
Sorry kid, no journals today.

Disappointed, Evan turns back to Tito.

EVAN
Just tell me if anything weird happens.

TITO
Weirder than this?

EVAN
Marks, scars, I dunno, anything could happen I guess...

Evan studies the journal entry:

On wensday I got in trouble for a drawing that I didn't do. Mommy wont let me see it.

(CONTINUED)

Then as he starts reading it to himself the bars behind him almost imperceptibly VIBRATE-

SMASH CUT TO:

INT. FIRST GRADE CLASSROOM - DAY

Evan, seven, comes to in an old familiar place. We are back in Mrs. Boswell's first grade class. All of the children draw colorful pictures.

Evan sees some "paper spindles" sitting on Mrs. Boswell's desk. As he heads over, Mrs. Boswell firmly grabs his shoulders and steers him back to his own desk.

MRS. BOSWELL
No funny business Evan, sit still and finish your drawing.

Evan, defeated, looks over at his blank piece of paper. He smiles mischievously, and grabs some colored pencils.

MRS. BOSWELL
(CONT'D)
That's great everyone! Just imagine anything you want to be. There are no limits.

Soon enough, an image emerges: Evan, holding a knife, stands over a heap of several dead inmates Karl and Rick.

Satisfied, he goes to work on drawing the realistic organs that jut from the eviscerated bellies of his victims.

When done, he sneaks over to Mrs. Boswell's desk, where the two paper spindles sit. The metal needles reach up and skewer a number of paper notes and messages. Evan looks over in time to see Mrs. Boswell holding up his drawing, horrified.

EVAN
(musically)
Oh, Mrs. Boooossweeeeell?

She looks over in time to see Evan using all of his seven-year-old strength to WHIP his hands down toward the spindles!

The moment before his palms reach them there's a brief instant where SOUNDSCAPES COLLIDE and the world behind him VIBRATES-

AND WE'RE BACK:

INT. EVAN'S PRISON CELL - DAY

Evan comes to as ECHOES of SCREAMING CHILDREN FADE. Alertness slowly creeps up on him as he hears:

CONTINUED:

TITO
Oh sweet Jesus, it's true... It's a miracle. A miracle!

Evan looks up to see Tito staring at him with new reverence.

TITO (CONT'D)
Your hands. The stigmata!

Evan looks to see two circular scars in the center of each palm.

EVAN
What did you see? What did it look like?

TITO
(laughing)
The signs of the Lord. They just appeared out of nowhere. I thought you were loco!

EVAN
So you believe me?

Tito simply stares at him, awestruck, and hands over a box of cigarettes.

INT. PRISON CAFETERIA - MORNING

Evan doesn't look at anyone as he takes a seat at a table, sets his tray down and uses his arm to guard his food.

Karl approaches Evan from behind and gently caresses Evan's cheek. Evan flinches back as if struck.

KARL
I'm comin' for you tonight, sister.

Tito takes a seat next to Evan as Karl leaves.

TITO
Any advice from the man upstairs?

INT. EVAN'S PRISON CELL - LATER

Tito removes two bed-springs and uncoils the strong steel wires with one tug of his massive arms. Tito seems elated.

TITO
I finally got a chance to do the Lord's work for real, right Evan?

EVAN
He did mention you by name in the vision.

Tito beams. With one hand, he easily lifts up one end of the bunk bed, reaches into a hollow leg and pulls out a shank...

DISSOLVE TO LATER:

INT. EVAN'S PRISON CELL - NIGHT

Evan lies awake in the strangely quiet cell block. The eerie sound of a squeaky MAIL CART fills the air, coming closer... closer... Evan covers his face with a blanket.

A mailcart carrying JOURNALS stops outside the cell.

A CLINK; the cell door opens. Karl and Rick immediately storm the dark cell and jump on Evan, fists pounding.

Unexpectedly, Tito appears from the shadows - and wraps a thin steel wire around Rick's throat and lifts him up! Rick chokes, powerless against Tito's strength.

When Karl climbs off Evan to help Rick - Evan's arm rockets out, IMPALING Kurt's crotch with the shank! KARL SCREAMS!

Rick kicks his legs up against the bunkbed and hurls himself backwards, knocking Tito into the wall and breaking his grip.

As a rabid Karl slowly pulls the shank from his bloody crotch, Evan dashes to the Mail Cart, grabs the nearest journal and desperately flips through it.

ALARMS SOUND! Distant sounds of GUARDS RALLYING.

Evan finds a journal entry and begins reading -- then sees Rick has broken free of Tito and is now beating down Tito.

RICK
(holding Tito)
I got em, man, stick the fucker!

Karl gets ready to plunge the shank into Tito's chest -- but with an unholy force, Evan tackles Karl into the concrete wall so hard we hear a dull CRACK from Karl's skull. He's gone.

THE GUARDS ARE GETTING CLOSER. Tito grabs the fallen shank and finishes Rick off. Evan sees his journal entry on the floor-

GUARDS STORM THE CELL. Evan just manages to snatch his journal entry -- when the Guards tackle him and Tito to the floor.

The Guards pound Evan and Tito mercilessly. They are thrown on their stomachs and their hands are cuffed behind them.

An angry Guard forcefully pushes Evan's head down - right on top of the journal entry! Evan stares down at it, concentrating on the words before him... Mumbling...

REVERBERANT SOUNDS OF BARKING BREAK THE SOUND BARRIER and the image of TITO BEING BATTERED becomes a frenetic BLUR-

SMASH CUT TO:

EXT. JUNKYARD - DAY

Evan, thirteen again, comes to outside of the junkyard where Tommy set Crockett on fire. Evan stumbles at first, then rights himself. He seems strangely exhilarated. A sinister victory smile.

EVAN
Burn in hell you fucking animals.

Kayleigh and Lenny, walking by his side, do a double take. Evan shrugs *just kidding* and eyes the smoke that rises above the nearby treetops. Evan puts his hand out and stops them.

EVAN (CONT'D)
Wait. Before we-

Evan stumbles on his words when he sees Kayleigh, who now no longer looks like an awkward and unkempt tomboy, but rather a vibrant and feminine young girl. Whereas her clothes were loose and unflattering before, she is now radiant and wears fashionable styles.

KAYLEIGH
Evan, what's wrong?

EVAN
Uh... nothing. Wait, we need to find something that'll cut ropes...

Evan wanders over to a rusted out abandoned car and roots through it until he finds something; a razor sharp piece of metal about nine inches long. Evan offers it to Lenny.

EVAN (CONT'D)
I want you to take this Lenny. Today's your day of atonement. I know how guilty you feel about killing that woman-

KAYLEIGH
Evan. Stop it. It's not the time-

EVAN
Now's the only time.
(to Lenny)
Today you'll be given a chance to redeem yourself. To start over with a clean slate-

LENNY
What are you talking about?

KAYLEIGH
You're acting crazy!

EVAN
Please. If you've ever trusted me before, trust me on this one.

(CONTINUED)

CONTINUED:

Lenny puts the shard in his pocket and walks with Evan towards the bridge.

EVAN (CONT'D)
Just watch my back, man.

DISSOLVE TO:

A short time later. Tommy and Evan wrestle by the campfire. Tommy has thrown Evan to the ground by now, kicking him mercilessly.

EVAN (CONT'D)
Okay Tommy, you win! I promise I'll do whatever you say. You don't want me to look at Kayleigh again? Done. I just don't want to fuck up our friendship.

As Evan groans on the ground in a lifeless heap, Tommy picks up the lighter fluid, Crockett straining against the chain.

TOMMY
Too late asshole, you already crossed the line. There's a million sisters in the world, so you didn't have to fuck with mine.

EVAN
Listen to what I'm saying, Tommy, please! I love you, bro.

At "love" Tommy stops. He looks into Evan's eyes, sees they're sincere and something changes within him. A look passes between them and Tommy drops the lighter fluid to the ground.

TOMMY
Hell, man, I wasn't really gonna do any-

--Lenny comes screaming from nowhere like a bat out of hell! With all of the force he can muster, he jams the metal shard all the way through Tommy's throat. Tommy clutches at his throat, gagging on blood.

Lenny DROPS to the floor, Indian style, wipes the dirt from his hands, and freezes up completely. Kayleigh SCREAMS when she sees blood spurt from Tommy's throat.

Evan surveys the scene in shock.

EVAN
Oh fuck, Lenny, no!

EVAN'S POV - Lenny, silhouetted by the sky, seems to VIBRATE VIOLENTLY as if operating a jack-hammer.

FLASH!!! AND WE'RE BACK TO:

INT. EVAN'S COLLEGE DORMROOM - NIGHT

Evan comes to in a familiar place, his original college dormroom. Only backwards.

EVAN
Christ help me.

He sits upright in bed and takes in his surroundings. When SUDDENLY - Evan clutches his head in SEVERE PAIN.

A MONTAGE of IMAGES assaults him:

COLOR memories of Kayleigh'S SORORITY fade to BLACK and WHITE and DISSIPATE-

Memories of Evan's vandalized car fade to BLACK and WHITE and DISSIPATE-

The faces of TITO, KARL, and RICK all turn GRAINY...

As new images of THUMPER become more BRILLIANT.

A new image overwhelms the others: Lenny, 13, with dark soulless eyes wearing a straight-jacket in a padded room.

BACK TO EVAN:

0-f Evan's eyes roll back in his head. He shakes uncontrollably and blood pours from his nose. 100-f

Thumper OPENS the door, sees Evan convulsing and jumps back in horror. He scans the hallways for assistance.

THUMPER
Someone call 9-1-1!

INT. SUNNYVALE LABORATORY - DAY

Evan lies on an examining table undergoing another series of CAT-Scans. The machines are now state-of-the-art and the laboratory room has been redecorated.

INT. DR. REDFIELD'S OFFICE - DAY

Andrea nervously chews her fingernails as she watches Dr. Redfield post CAT-Scan results on the light box. A young NURSE pushes Evan, in a wheelchair, into the doctor's office.

EVAN
Okay doc, what's the damage? How much time have I got?

ANDREA
Cute, Evan.

(CONTINUED)

DR. REDFIELD
It's a little complicated... I haven't seen results exactly like these before.

EVAN
Ain't no shock to me. Whatcha gettin' from 'em?

Dr. Redfield seems surprised at Evan's devil-may-care attitude. He points to the CAT-Scan slides, specifically, to the outer lining of Evan's brain.

DR. REDFIELD
This is where we're finding most of the hemorrhaging. The outer lining of the cerebral cortex.

EVAN
(nonplussed)
Lemme guess... Would that be where memories are stored?

Dr. Redfield stares ahead, transfixed by the slides.

DR. REDFIELD
I've never seen anything like it. I've compared these to the ones taken last year, and there's evidence of both severe hemorrhaging and simultaneous neural reconstruction.

Andrea and Evan stare at him blankly. Evan happily "pops wheelies" in the wheelchair and turns his head to get a better look at the cute nurse who brought him in.

ANDREA
What does that mean for Evan?

EVAN
(to Andrea)
He's saying that at the same time I'm losing huge blocks of memories, new memories are reforming and taking their place. 'Sat about the gist of it, doc?

Dr. Redfield nods, awed by Evan's effortless interpretation. With a hint of sarcasm, Evan claps his hands together and stands up as if all of his problems are solved.

EVAN (CONT'D)
Well, great. We're really getting somewhere now, huh? Really wonderful stuff, doc.

Andrea looks at him, puzzled.

CONTINUED: (2)

EVAN (CONT'D)
It's been nice to see you. People to see, things to read...

Andrea shoots Dr. Redfield an apologetic look. As Evan exits the office, he "accidentally" bumps into the coat rack, sending Dr. Redfield's coat to the floor. Evan shrugs apologetically and hangs up the jacket.

INT. SUNNYVALE CORRIDOR - DAY

Outside the office, Evan smiles and opens his hand, revealing a large set of keys and SECURITY CARD he swiped from Dr. Redfield's coat. Evan covertly winds himself through the maze of corridors, careful not to be seen by the staff.

He finally sees a wing marked "CRIMINALLY INSANE." Evan looks around to make certain he's not being watched, then uses the security card to open the door. He LOOKS IN EVERY ROOM of the wing until he finds-

INT. LENNY'S ROOM - DAY

Evan unlocks the door and is moved by what he sees.

Lenny is strapped onto a metal bed, his arms and legs in tight leather restraints. The dark five o'clock shadow and his malicious grin radiate evil. His black and haunting eyes personify hate and murderous intent.

Lenny seems neither surprised nor happy to see Evan, that is, if he's aware of Evan's presence at all.

EVAN
Should I come back when you're not so busy?

Nothing from Lenny.

EVAN (CONT'D)
I was in the neighborhood. Thought I'd see how you were doing. And I can see you're doing... nothing.

Still nothing. Not even a glance in his direction. Evan sighs and gives up.

EVAN (CONT'D)
Okay, Lenny. Just wanted to say "hi."

Evan turns around to leave.

LENNY
You knew the whole time didn't you?

Evan spins around.

(CONTINUED)

CONTINUED:

LENNY (CONT'D)
When you put that blade in my hand, you knew something big was going to happen. Didn't you?!

EVAN
(jaw dropped)
Y... Yes. I knew.

Lenny's eyes seethe with hate.

LENNY
Then you should be where I am... You should be where I am.

Evan backs away, his face guilt-stricken.

EXT. SUBURBAN STREET - DAY

Evan's eyes are vacant as he walks through the stomping grounds of his childhood. He walks in the middle of the road and several cars HONK their horns angrily as they drive around to pass him.

INT. EVAN'S DORMROOM - DAY

Evan enters his dormroom (the one where everything's backwards), reaches under his bed and is relieved to find the journal marked "AGE 7". It's now intact, no longer tattered.

EXT. COLLEGE CAMPUS - DAY

Evan is ignored by several Theta Chi pledges as he plops himself by a tree and hunts through his journal to find-

The entry from when he was seven and visited Jason at Sunnyvale:

Today I get to mets my father. His name is Jason and he is crazy. I hope he lets me call him Dad.

Evan takes a calming breath and begins reading.

EVAN
(as if reciting a mantra)
Today I get to meet my father. His name is Jason and he is crazy.

Evan gets some strange looks, but keeps reading.

As he does, the TREES and frisbee-playing STUDENTS behind him begin to VIBRATE and SHUDDER. SOUNDSCAPES COLLIDE-

SMASH CUT TO:

INT. SUNNYVALE VISITOR'S CHAMBER - DAY

Seven year old Evan comes to during the time he first met his father, Jason. Jason waits patiently for young Evan to finish his sentence.

JASON
Are you okay? You looked like you were somewhere else for a second there.

EVAN
Look Jason, I need some fast answers from you if I'm ever gonna fix what I've done.

Jason is completely thrown by this statement coming from his seven year old son. He seems stricken with anguish.

JASON
...I was praying this curse would have ended with me.

EVAN
But it didn't, and now I need information to make things right again and you're the only one who can give it to me.

JASON
(frustrated)
There is no "right"... When you change who people are, you destroy who they were. Just by being here, you may be killing your mother.

EVAN
Who's to say you can't make things better?

Jason seems extremely upset to hear Evan say this.

JASON
You can't play God, son. It must end with me.

EVAN
Fine. When I've made everything perfect again, I'll send you a postcard.

Jason launches himself across the table, shackles and all, and grabs hold of Evan's throat, pinning him to the floor.

EVAN'S POV - As Jason looks down at us, frothing at the mouth, there's a trick of the light where Jason's head seems to VIBRATE against the ceiling-

FLASH! AND WE'RE BACK TO:

EXT. COLLEGE CAMPUS - DAY

Evan's hands instinctively reach for his throat, then he realizes his surroundings. Heartbroken, he shuts the journal and stands up shakily.

EXT. RIDGEWOOD DINER - EVENING

Evan eats in the same diner where Kayleigh used to work. As he eats, his arm sits in front of his plate, protectively guarding his food. A WAITRESS leaves a bill on his table.

WAITRESS
Just get out, didja?

EVAN
Huh?

WAITRESS
(re: his arm)
Nothing. Just that my brother did a stint in the pen and he used to eat like that.

EVAN
(defensively)
I come from a big family.

WAITRESS
Meant no offense.

EVAN
None taken. Hey, uh, does Kayleigh Miller still work here?

WAITRESS
(confused)
Sorry. Never heard of her.

EXT. MILLER'S HOUSE - EVENING

Evan slowly walks up the driveway to the Miller's house, which is now a dilapidated mess. Garbage litters the front lawn and paint chips rot off of the sides of the house. Inside, Mr. Miller YELLS at someone.

MR. MILLER (O.S.)
Just shut the hell up already! Can't a man get a little goddamn peace in his own home?

Evan rings the doorbell.

MR. MILLER (O.S.) (CONT'D)
Oh, for Christ's sake, now what?

Mr. Miller opens the door and sees Evan.

(CONTINUED)

CONTINUED:

MR. MILLER (CONT'D)
Don't suppose you're here to sell cookies.

EVAN
Good guess, fuckbag.
(off Miller's startled face)
Remember me now? We had a great chat once when I was seven.

Mr. Miller drops his beer, his eyes wide with horror.

EVAN (CONT'D)
One question, fuckbag. Where can I find your daughter?

INT. SEEDY MOTEL - NIGHT

Evan steps over some passed out bodies that litter the hallway of an incredibly seedy motel. The kind with hourly rates. He knocks on a door.

Kayleigh, now a haggard, strung-out junkie, opens the door and immediately the contempt for Evan glows in her eyes. She puts on an expression of disappointment.

KAYLEIGH
Oh, I thought you were my eight o'clock. Make it fast, I'm expecting someone.

EVAN
Nice to see you too. Can I come in?

She looks around the hallway, then waves him in.

KAYLEIGH
If I knew you were coming I'd have cleaned the stains off the sheets.

INT. KAYLEIGH'S MOTEL ROOM - NIGHT

The room is dirty and sparse, excepting charred-bottom spoons and yellowed cotton balls. Evan doesn't hesitate to sit on the "soiled" bed.

KAYLEIGH
What do you want?

Evan can't speak. His eyes begin to water. Finally, he forces himself to answer.

EVAN
I just needed to see... a friendly face.

His sincerity touches her. She softens, but only slightly.

KAYLEIGH
Well, time is money Evan, so you-

(CONTINUED)

CONTINUED:

Evan reaches for his wallet and throws it on her dresser. Kayleigh eyes the wallet, but makes no move to pick it up.

KAYLEIGH (CONT'D)
Well... I guess I can spare ten minutes for an old friend, right?

Tears fall freely down Evan's cheeks, but his face remains stone cold.

KAYLEIGH (CONT'D)
So how's tricks? Sorry, occupational humor.

EVAN
I get it, you can shut up now.

KAYLEIGH
(angry again)
Oh, I'm sorry. Does my line of work make you uncomfortable, precious?

EVAN
No. But the repetition bores me. I've been where you've been.

KAYLEIGH
Ha! Where's that?

EVAN
That place. That place deep inside where nothing can touch you, where there's nowhere else you'd rather be but nowhere.

Kayleigh watches Evan silently for a beat.

KAYLEIGH
What's happened to you?

EVAN
You wouldn't believe me. I mean, people always say, "you wouldn't believe me" but in this case it's not worth trying.

KAYLEIGH
I've seen some sickening shit, Evan. I don't blink twice anymore, especially in your case.

EVAN
Why's that?

KAYLEIGH
Because you're... different.

EVAN
Different how?

CONTINUED: (2)

KAYLEIGH
Let me ask you something. Just indulge me on one obsession that plagues me.

EVAN
Yeah?

KAYLEIGH
How did you know that we were going to catch Tommy with Crockett at the junkyard? That was no fucking hunch.

EVAN
Do you remember when I was a kid, I used to have these blackouts?...

Evan continues and Kayleigh listens with a mixture of intense interest and matched skepticism.

DISSOLVE TO LATER:

INT. CITY DINER - NIGHT

Kayleigh finishes a plateful of food at a busy diner. She lights up an after-dinner smoke.

KAYLEIGH
You're right, Evan, I don't believe you.

EVAN
I never thought you would. That's why I've never bothered to tell a soul until now, and why I never will again.

KAYLEIGH
I'm the only person you've told? That's a great line. Does that make other girls swoon? Do they actually eat up this bullshit?

EVAN
I couldn't give a shit if you believe me or not, and frankly I'm too tired to prove it to you.

KAYLEIGH
Oh? There's proof now?

EVAN
(tired)
Shit, I dunno. How would I know about the strawberry birthmark on your inner thigh?

KAYLEIGH
Anyone with fifty bucks could tell you that.

(CONTINUED)

CONTINUED:

EVAN
Then forget that. How about... You prefer the smell of a skunk to flowers, you hate cilantro because for reasons unknown to you, it reminds you of your mother's husband...

Kayleigh's jaw drops.

EVAN (CONT'D)
Oh! And when you orgasm, your toes go numb. I'm sure your clientele aren't privy to that one.

Kayleigh tries to conceal the surprise in her eyes.

EVAN (CONT'D)
I just thought you should know.

KAYLEIGH
Know what?

EVAN
That I didn't leave you there to rot.

Kayleigh flinches as if her soul had been invaded, then her eyes fill with distrust and contempt.

KAYLEIGH
There's one major hole in your story.

EVAN
Which is?

KAYLEIGH
There is no fuckin' way on this planet or any other, that I was in some fuckin' sorority.

She opens Evan's wallet and leaves a twenty on the table.

KAYLEIGH (CONT'D)
Sure you don't want your wallet?

EVAN
Don't think I'll need it where I'm going.

KAYLEIGH
Off to change everyone's life again, is that it? Maybe this time you'll pop up in some mansion while I wind up in Tijuana doing the donkey act.

EVAN
I'm through with all that. Whenever I try to fix things, it all falls to shit.

CONTINUED: (2)

KAYLEIGH
(still sarcastic)
Well, don't give up now, Slick. You've already done so much for me. Hell, why don't you just go back in time and make Lenny the prince of some faraway land so he doesn't destroy my family.

She gets up and puts on her coat.

KAYLEIGH (CONT'D)
Oh, here's one! Go back when I'm seven and fuck me in front of Daddy's handicam, you know, straighten me out a bit...

She tosses his wallet over her shoulder at him and leaves.

INT. EVAN'S DORMROOM - DAY

Evan enters his familiar looking dormroom and hears the familiar sounds of Thumper having sex with another Gothic co-ed. On Evan's bed.

EVAN
Get out. Both of you.

THUMPER
Sorry, dude. Just figured it'd be okay with you bein' sick and all...

Evan's temper flares and he picks up a chair and SMASHES it against the wall above Thumper's head.

EVAN
I'm not saying it again.

Thumper and the co-ed quickly cover themselves in the blankets and leave. Alone in the room, Evan looks under his bed and breathes a sigh of relief to see all of his journals are intact. He sifts through them again. He finally finds the passage he needs. Something catches the corner of Evan's eyes and he turns to examine it:

To the left of one of Thumper's Buddha statues sits a large VOTIVE CANDLE that bears a portrait of Jesus Christ; the SAME portrait of Christ in agony that Tito enshrined in prison.

EVAN (CONT'D)
(humble)
Lord give me the strength and guidance I need to set things right.

As he begins reading a passage to himself, SOUNDS ECHO BACKWARD AT US from another time and place. And the FLICKERING CANDLE INTENSIFIES WITH A PRONOUNCED SHIMMER-

SMASH CUT TO:

EXT. MRS. DOBBINS' HOME - DAY

Evan comes to as he, Kayleigh, Lenny and Tommy, all thirteen, watch Mrs. Dobbins carry her baby back to the mailbox across the street with intense anticipation.

Evan suddenly comes to life and makes himself visible, running across the street and shouting.

EVAN
Lady, stay back! Don't go near the mailbox!

Mrs. Dobbins is startled, then stares at the young man skeptically as she absently continues toward the mailbox.

EVAN (CONT'D)
I mean it woman! Get the hell back! I'm not sure how much time I have!

Lenny comes running across the street to Evan's aid, and Tommy shrugs and follows after him.

LENNY
There's a bomb in the mailbox! Get away!

Tommy, still running, cringes to hear Lenny's stupid confession and rolls his eyes at the situation. Evan positions himself between Mrs. Dobbins and the mailbox, frantically waving his hand at her to stay back, because she's STILL COMING.

TOMMY
I'll save you lady!

Tommy takes a running dive at Mrs. Dobbins, perhaps a bit too hard, and sends her and the baby to the pavement, hurt, but no major injuries.

Seeing things are safe, Evan backs away from the mail-

BOOM!!! The blast is deafening!

Evan's body is hurled backwards dramatically-

FLASH!!! WE'RE BACK TO:

INT. EVAN'S DORMROOM - DAY

Evan comes to back in his dormroom, the same posters are on the wall, the sheets are the same... even the familiar sounds of Thumper having sex under the covers.

EVAN
I thought I told you two to beat it.

(CONTINUED)

CONTINUED:

Evan's face falls as he hears a familiar voice, but one that's not Thumper's.

LENNY
What? Hey, sorry, man. We wake you up?

Evan is confused by Lenny's presence, but smiles to himself and shakes his head 'no'.

EVAN
No, it's cool.

Evan yawns, bringing his hand to his mouth, but there's no hand. No arm, really either, just two FLESHY STUMPS!

Evan bolts upright in bed and stares down at his amputations.

A FLOOD of MEMORIES ASSAULT HIM:

We see countless and brief image flashes of Evan growing up from the age of thirteen, WITH NO ARMS, and requiring a WHEELCHAIR.

BACK TO EVAN:

bEvan SCREAMS as blood begins to pour from his nose. Lenny is 117-b
out of bed at once to help him... as is Kayleigh (*now* beautiful and natural-looking)!

QUICK SERIES OF FLASHES OF:

Lenny and Kayleigh, as teens, pushing an armless Evan around in his wheelchair.

Young Evan looks on longingly as Lenny and Kayleigh become lovers in high-school.

Tommy pushes Evan's chair as Lenny and Kayleigh make out in plain sight before them, with Tommy's bashful approval.

BACK TO EVAN:

Evan *comes* to as Kayleigh opens a series of dormitory doors and Lenny rushes Evan's wheelchair through. Kayleigh carries a pair of prosthetic arms in her hands. Evan MOANS and tries to rub his temple with his stump.

EVAN
Where are we going?

LENNY
We have to get you to Sunnyvale, you're having one of your famous hemorrhages.

EVAN
Stop! Take me back!

(CONTINUED)

CONTINUED:

LENNY
Sorry, tough guy, no can do. Your mother would kill me-

Evan launches his body forward and spills clumsily out of the wheelchair. Lenny must halt in order not to crush Evan. As Evan writhes about on the floor, his legs paralyzed, a CROWD gathers.

Evan focuses on Lenny, but it's hard to ignore the crowd that titters and snickers in the background.

EVAN
Take me back, Lenny!
(teeth clenched)
You owe me that much.

Kayleigh turns to face the jeering crowd.

KAYLEIGH
What are you geeks looking at?! Must be nice to be so goddamned perfect, huh? Fucking losers!

The crowd breaks up and leaves.

EXT. CAMPUS - DAY

It's calm now. Lenny and Kayleigh push Evan's wheelchair around the quad. Random PEOPLE call out to Lenny. He's extremely popular in this world.

LENNY
'Sup Sheila! We missed you at the party! Don't even think I'm givin' you my psyche notes either! Think I like getting up for an "eight-thirty"?...

Lenny pushes Evan past Hunter and Spencer, his old frat brothers. Their conversation stops and they stare at their feet as Evan gets wheeled by. Evan boils to be treated as if he were nonexistent.

LENNY (CONT'D)
Hey, there's Tommy.

Evan spins around in fear. He sees Tommy, clean-cut and handing out flyers in front of a banner that reads "CAMPUS CRUSADE FOR CHRIST." Tommy seems good-natured now, working hard and soliciting names for his list. He looks up as Evan rolls along and his eyes brighten to see Evan.

TOMMY
I did what you said, man! We're pooling our student funds with Hillel House and we're going to have an Awareness Dance.

CONTINUED:

EVAN
Oh goody, nothing like spinning my chair around to the techno remix of Hava Nagila 'til I puke.

Tommy frowns and exchanges glances with Lenny, who shrugs and nods back at him.

LENNY
Uh, we should be getting to class now.

EVAN
Forget it. What's the point of Trig now? Tomorrow I could wake up as some dirt farmer in Bangladesh.

Another exchanged glance.

EVAN (CONT'D)
Hey! Who's hungry?

INT. COLLEGE CAFETERIA - DAY

In his wheelchair, Evan sits at a table in the middle of the cafeteria. He now wears two prosthetic arms and stares at his plastic hand that he can "magically" will to open, close, open, close...

The place is packed, nowhere to sit, yet Evan's table remains empty. Thumper carries a tray past Evan's table, consciously avoiding looking at Evan or the table.

EVAN
Hey Thumper!

Evan cannot contain a smile as Thumper turns around in shock and horror to see the cripple looking intensely at him.

THUMPER
Hey, uh, hi.

Thumper darts away. Evan chuckles as Kayleigh brings two trays full of food over to the table.

Kayleigh takes a seat, seemingly oblivious to the frequent stares that come in Evan's direction.

KAYLEIGH
(smiling)
Bad news... "Afterbirth on toast."

She sets a plate of gooey pizza in front of him. He reaches out instinctively and grabs it with his plastic hand and clumsily drops it. Kayleigh frowns, wipes the grease off his false arm with a napkin, and feeds him by hand.

CONTINUED:

KAYLEIGH (CONT'D)
Is something the matter? You seem to be in another world lately.

Evan finishes chewing and swallows his food.

EVAN
Kayleigh? Do you ever think about "us"? I mean, wonder if it could ever have been different between the two of us?

KAYLEIGH
Sure, Evan, why not? You were the first person I really ever cared about.

EVAN
I was?

KAYLEIGH
That's why when I was little I never went to live with my mother.

EVAN
I don't get it.

KAYLEIGH
When my folks split, they gave me and Tommy a choice who we wanted to live with. I couldn't stand my dad, but I knew if I moved to my mom's I'd never see you again.

EVAN
I never knew that. So then you still sometimes think of us... together?

KAYLEIGH
It's crossed my mind from time to time...

EVAN
(hopeful)
And...?

KAYLEIGH
Well a lot of things cross my mind. I've always been a fast thinker, Ev. I can play out the movie of our entire lives in under a second; boom-we fall in love-get married-two kids, your keen analytical insight matched to my generous nature-kids grow old as do we, relatively stable relationships, matching burial plots, the whole bit. It took a lot longer to spit out than to imagine.

EVAN
Then you think it might have worked out?

CONTINUED: (2)

KAYLEIGH
Why not? But that's not how things wound up; I'm with Lenny, Lenny's your friend, and there it ends.

She looks into his eyes and shrugs almost apologetically. Tears streak down Evan's face as he speaks in pleading tones.

EVAN
Would it make any difference if I told you that no one could possibly love anyone as much as I love you?

Kayleigh shakes her head sadly. She cannot stand to hear him suffering and holds her hand gently to his mouth. Evan struggles to compose himself when he sees Lenny coming.

Lenny sits down next to Evan, and Evan instinctively positions his prosthetic arm around his tray, almost guarding it. Lenny places a tray next to Evan's and sits. Evan looks eager to change the subject.

EVAN (CONT'D)
(takes another bite)
So, uh, Tommy's really into this Jesus kick, huh?

Kayleigh looks at him curiously and takes a bite of pizza.

KAYLEIGH
Yeah, I guess. He still thinks you're the one most responsible for that.

EVAN
(defensive)
Me? I didn't brainwash him.

KAYLEIGH
Ever since he saved Mrs. Dobbins and little Katie, he's gotten spiritual, and he thanks you for that.

EVAN
He saved Mrs. Dobbins? Please, the twisted fuck.

Kayleigh says nothing. Lenny fills the awkward moment.

LENNY
Head feeling any better, champ?

Lenny casually pats Evan's back and Evan flinches violently, squirming from under Lenny's touch.

LENNY (CONT'D)
Damn, you're touchy today.

(CONTINUED)

CONTINUED: (3)

EVAN
New rule. Keep your hands off the merchandise, slick. You have Kayleigh for that now.

KAYLEIGH
I think I should go.

LENNY
Yeah, I'm not that hungry anyway.

Kayleigh and Lenny stand up to leave. Kayleigh is about to stroke Evan's shoulder, but thinks better of it and they go.

Evan watches the couple leave.

EVAN
(whisper)
But I've come all this way for you, Kayleigh.

EVAN'S DORMROOM - DAY

Evan sits in his wheelchair, fumbling with his mechanical hands, trying to uncap a BOTTLE OF PILLS. Seconal.

Just as he manages to dump the contents into his mouth-

The door opens. Tommy stands in the doorway, eyes darting as he quickly sizes up the situation.

TOMMY
Early dinner?

Tommy calmly walks over and puts the bottle on a high shelf.

TOMMY (CONT'D)
Don't spoil your appetite before you see your mother.

Tommy casually holds his hand under Evan's mouth. Evan relents and spits out the pills. Tommy faces away from Evan and breathes a sigh of relief.

CUT TO:

EXT. COUNTRY ROADS - DAY

Tommy drives an old Ford, wearing dark sunglasses, a nice sport jacket and a black turtleneck that makes him look almost priestly. Evan leans his head against the passenger window.

TOMMY
So... you changing your meds or what?

EVAN
Just thinking of a change of scenery.

(CONTINUED)

CONTINUED:

TOMMY
It doesn't upset you then? To give up before you know what God's purpose is for you?

EVAN
I don't think even God knows what my purpose is.

TOMMY
Your thinking's too limited then; even I could tell you how you've changed my life in more ways than I could-

Evan rolls his eyes.

EVAN
-For Christ's sake, I know. That's the whole point. I've done my part. I made everyone else's lives perfect and I'm the only one who's suffering... Shouldn't I be allowed to kill myself if that's my choice?

Evan holds his prosthetic arms towards Tommy.

EVAN (CONT'D)
Give me one good reason why I should live - and no religious psychobabble. Three seconds. Two. One.

Tommy sputters for an answer, but can't think of one in time. He looks guilt-stricken.

EVAN (CONT'D)
Hey, don't blame yourself. I've been trying to come up with one for days.

Tommy turns the car and drives past a sign marked, "St. Vincent's Hospital."

EVAN (CONT'D)
(anxious)
Why are you taking me here?

Tommy faces Evan with a curious stare.

INT. ST. VINCENT'S HOSPITAL - DAY

Tommy rolls Evan into a hospital room where Evan is startled to see ANDREA hooked up to several IV's, an oxygen tank and a respirator. Several oxygen hoses connect to a tracheotomy tube.

Tommy smiles and kisses Andrea on the cheek. Evan can hardly speak. As Tommy begins to wheel Evan's chair closer to Andrea's bedside, Andrea types some words into a voice synthesizer and presses ENTER.

(CONTINUED)

CONTINUED:

ANDREA
(electronic voice)
You're looking good, kiddo.

EVAN
(figuring it out)
You... have lung cancer.

Tommy trades awkward glances with Andrea.

TOMMY
Sorry Mrs. T, he's been out of sorts lately.

Andrea flinches to hear this. Evan stares at her, eyes wide.

EVAN
Which means... you must have started smoking heavily when I blew myself up!

Evan almost seems to be suppressing a smile.

EVAN (CONT'D)
Mom, you're wonderful! You've done it.

Andrea, disturbed, types quickly.

ANDREA'S MACHINE
Done what?

EVAN
Given me a reason to live. I can fix this!

A flicker of recognition registers in her eyes. She types something and holds the machine toward Tommy.

ANDREA'S MACHINE
Is Evan different?

Tommy shuffles his feet, unsure how to answer.

TOMMY
He's just going through some tough times.

Tears fall from Andrea's eyes.

EVAN
Mom, don't cry, you've given me hope.

Tommy smiles widely.

TOMMY
I think I'll go check out the gift shop.

Tommy leaves. Andrea types again. Hits ENTER.

CONTINUED: (2)

ANDREA'S MACHINE
You're acting exactly like your father.

EVAN
Come on, Mom. Have some faith. Just 'cause dad was my age when he started going crazy doesn't mean that *I'm* nuts.

Andrea is shocked. She types. ENTER.

ANDREA'S MACHINE
How did you know that?

EVAN
You told me that on Parents' Weekend, remember? Wait, that wasn't me. Or you.

She uses her left hand to pinch off the air to her oxygen tube and forces herself to speak in a sick, GRAVELLY whisper.

ANDREA
Just. Like. Jason.

EVAN
Anyway, don't get too comfy here. I'm gonna have you out in a jiffy.

He pushes a lever and the mechanical wheelchair rolls itself out of the room. The sound of Andrea typing fills the room.

ANDREA'S MACHINE
Stop him. Stop him. Stop him. Stop him...

DISSOLVE TO:

INT. EVAN'S DORMROOM - NIGHT

Back in Evan's room, Lenny begins tearing through old cardboard boxes in Evan's closet. Evan watches nearby.

LENNY
Are you sure you even packed it?

EVAN
My mom packed for me. I think she sent everything I ever owned, so we'll see.

Evan watches Lenny eagerly. Lenny dumps tons of Evan's junk on the floor. Old report cards, books, toys, and photo albums fall on the floor.

Evan fumbles with the album until it's on the bed. He flips through it, seeing a progression of photos that show him at thirteen, in the hospital, recuperating, and more photos of a happy Evan growing up with no arms.

(CONTINUED)

CONTINUED:

LENNY
Is this it?

Evan beams when he sees Lenny holding his old journal; "AGE 7."

LENNY (CONT'D)
What do you need this for? I don't get you lately.

EVAN
Duly noted. Now I'm gonna ask you for one last favor.

LENNY
What?

EVAN
Shut up so I can concentrate. I need quiet if I'm gonna save my mom.

LENNY
(concerned, confused)
Save your Mom?

EVAN
If I destroy the blockbuster that fucked up my arms, she'll never start smoking. Now shhhhhh.

Lenny, utterly baffled, sits back in silence and watches Evan begin reading his journal to himself for a beat.

ANGLE ON EVAN as NEW SOUNDS ECHO BACKWARD. There's a-

SHIMMER! SMASH CUT TO:

INT. ANDREA'S KITCHEN - MORNING

Evan comes to in his childhood kitchen. He is only seven years old, and he coughs up Lucky Charms that have "magically" appeared in his mouth. On a journal before him is the recently written passage:

Today Mommy is takeing me to play with Kayley and Tommy. I will mete there father and see what a real dad is like.

Andrea is nowhere in sight. Evan springs to his feet and flexes his real hands triumphantly.

EVAN
Yes. Now, how do I destroy the blockbuster?

He rummages through the utensil drawer and pulls out a large butcher knife and grabs it. He tucks it into his sock but it won't fit, he's still debating what to do when:

(CONTINUED)

CONTINUED:

ANDREA WALKS IN and is startled by the unexpected sight of Evan holding a huge knife.

Evan sees her but remains expressionless. Andrea's face blanches.

ANDREA
Evan? What are you doing with that knife?

FLASH!!! AND WE'RE BACK TO:

INT. EVAN'S DORMROOM - NIGHT

Evan comes to to find Lenny still staring at him, waiting for something big to happen.

EVAN
Well, that didn't work...

Evan flips a single page of his journal and tries again. He reads to himself, then relaxes his head-

FLASH!!! SMASH CUT TO:

INT. MILLER'S BASEMENT - DAY

Evan, seven again, stands in the basement dressed in his Robin Hood costume as Mr. Miller prepares for the sex scene.

MR. MILLER
Now in this part of the story, Robin Hood just married Maid Marian and they have to kiss and stuff like grown-ups do.

Kayleigh giggles. There seems to be a new glint of intelligence in Evan's eyes as he adjusts to his new surroundings.

EVAN
Wait! I need my belt!

Mr. Miller is puzzled, but watches Evan SKIP to the fireplace.

EVAN (CONT'D)
(overly childlike)
Loo loo, skip to my loo. Loo loo, skip to my loo...

Mr. Miller puts his eye back to the viewfinder as Evan quickly finds Mr. Miller's old army thermos in the bottom drawer of a dresser, opens it, and shakes out the blockbuster.

EVAN (CONT'D)
Loo, loo, skip to my loo...

CONTINUED:

He tries to crack it with his bare hands, but his seven year old body is too weak.

MR. MILLER
Hey kid, don't even bother with the belt.

Mr. Miller finally turns around and sees Evan banging the blockbuster on the table. Shock registers in Mr. Miller's eyes, and he takes a step towards Evan.

EVAN
Back off, fuckbag!

Mr. Miller freezes on that, and Evan smiles at him.

EVAN (CONT'D)
Amazing. That word never fails to make an impression with you...

Mr. Miller takes slow non-threatening steps towards Evan.

MR. MILLER
Easy does it, Evan! Don't be a bad boy or I'll tell your mommy you were naughty.

EVAN
And I'll tell Child Protective Services about your kiddie porn endeavors. One step closer and I'll shove this up your ass!

Kayleigh's mouth hangs open with utter amazement at the scene. Tommy, hiding at the top of the stairs, slowly creeps down to get a better view.

Evan rummages in the bureau and finds the wooden "strike-anywhere" matches he used at thirteen to light his cigarettes.

MR. MILLER
That's dangerous! You could blow your hands off!

EVAN
Been it, done it.

Evan, standing by the fireplace, defiantly strikes the match with his thumb and lowers the flame to the short fuse.

Mr. Miller charges Evan just as the fuse is lit! Mr. Miller knocks the blockbuster from Evan's hand and it ROLLS towards the other side of the room, resting peacefully against the video camera.

Kayleigh's eyes are dazzled by the sparkling fuse, and she bends down to pick it up-

MR. MILLER/TOMMY/EVAN
Kayleigh, noooooo!

(CONTINUED)

CONTINUED: (2)

BOOM! The blast is deafening!

FLASH!!! AND WE'RE BACK IN:

INT. EVAN'S ROOM - DAY

Evan, twenty, wakes up with a bloody nose.

EVAN
Oh God, Kayleigh...

Evan gets a NEW SERIES OF QUICK IMAGES and FLASHED FACES-

Evan (now seven) is INSTITUTIONALIZED before a judge.

Evan (seven through twelve) GROWS UP in an institution.

Evan undergoes years of therapy under Dr. Redfield's care.

FLASH! BACK TO PRESENT:

127-dEvan lies in a room in SUNNYVALE INSTITUTION! Some of the same127-d posters from college adorn the walls. Blood flows freely now.

EVAN
(sobbing uncontrollably)
Kayleigh... no! You can't die again! I won't let this happen... I won't!

Evan fights off the pain and looks under his bed for something.

EVAN (CONT'D)
Where are they?

His journals are missing! He runs from the room.

INT. REDFIELD'S OFFICE - DAY

Evan runs into Dr. Redfield's office just as another patient is leaving the room.

DR. REDFIELD
Hey, Evan. What's the big rush? We don't meet for another hour.

EVAN
Where are my goddamn books?

DR. REDFIELD
Books?

EVAN
My journals. Where are they?!

The doctor looks heartbroken, as if Evan has had a relapse.

(CONTINUED)

CONTINUED:

DR. REDFIELD
It kills me to have to go through this again. There are no journals. There never were. It's part of the fantasy world your mind created to cope with the guilt of killing...

Evan looks stunned. Refusing to believe it.

DR. REDFIELD (CONT'D)
Think Evan. You've invented a disease that doesn't exist, alternate universes with colleges, prisons, paraplegia... Remember when we looked up Thumper and that Tito guy? They didn't exist?

EVAN
But I... I need those books.

DR. REDFIELD
You remind me of your father. He always screamed for a photo album even through he never had one.

EVAN
Photos?

Evan's eyes roll back and he collapses lifelessly to the floor-

INT. SUNNYVALE LABORATORY - DAY

Evan lies on a platform and gets another series of CAT-Scans.

INT. EVAN'S ROOM - NIGHT

Evan, no longer incapacitated, stares out the window into the darkness. Alone. Trapped. Hopeless.

INT. DR. REDFIELD'S OFFICE - DAY

Later that day, Dr. Redfield posts the new CAT-Scan slides on the light box and shudders when he sees the results. Andrea looks on anxiously.

DR. REDFIELD
Jesus, no.

Andrea, biting her nails, is unable to conceal her fear.

ANDREA
No dances, just tell me.

DR. REDFIELD
(devastated)
The hemorrhaging... the neural damage is irreparable. I'm frankly surprised he still has use of his motor functions.

(CONTINUED)

CONTINUED:

Andrea begins to break down in tears. Evan secretly listens in from the hallway. His gaunt face looks deep in thought. He takes a breath and enters the lab, making sure not to look directly at his weeping mother.

EVAN
Hey mom, didja remember to bring those goofy old home movies we used to make?

Andrea wipes the tears away, nodding in advance.

INT. DOCTOR'S OFFICE - NIGHT

Evan sees no one is watching him in the institution corridor as he throws his weight into the door of a doctor's office [not Redfield's], breaking it open-

Sporadically, severe VIBRATIONS invade Evan's environment, threatening to distract him from his mission.

He enters the office and tears the file cabinets apart, looking for something. His nose bleeds profusely and he repeatedly wipes the blood off his face with irritation.

Evan sees a cardboard box marked Treborn, E., grabs it.

LATER...

FLASHLIGHT BEAMS stab through the darkened corridor hunting for him. An ALARM SOUNDS. GUARDS are heard shouting...

Evan frantically hides himself in an unlit Doctor's Office. His face and chest are covered in blood. He holds a MEDICAL FILE in one hand, the other hand holding his forehead in pain.

Evan hides under a doctor's desk. He grabs medical slides out of the file, spits on the back of them and pastes them to the underside of the desk. Evan, under the doctor's desk, grabs some paper and begins writing in SHORTHAND.

EVAN
If anyone finds this, then I guess my plan didn't work and I'm already dead.

Again, the world flutters as if it were attached to a paint-shaker. He takes a deep breath.

EVAN (CONT'D)
But if I can just go back to the beginning of all this, I might be able to save her.

Fatigue overwhelms Evan, but he continues writing.

We finally SEE the PICTURES -

SONOGRAMS of Evan as a FETUS at various stages of development.

(CONTINUED)

CONTINUED:

We hear ECHOES of a WOMAN SCREAMING and the CHAOS of an ER...

This time, EVAN'S FACE VIOLENTLY SHUTTERS like never before.

FLASH!!! SMASH CUT TO:

INT. BUSY HOSPITAL - DAY - FLASHBACK

Andrea, 20, pregnant and strapped to a gurney, is rolled down a busy hospital corridor. She is clearly ready to give birth, and as she flails her arms, she knocks another PATIENT's I.V. bottle into the wall (exact footage as before).

She is wheeled into the delivery room. Nearby, Jason paces nervously in the reception area. We follow Andrea on her gurney into the -

INT. DELIVERY ROOM - DAY

Chaotic. Hand-held. Andrea clutches her belly and screams.

ANDREA
Something's wrong! It's killing me!

Camera WHIPS over to the monitor of a-

SONOGRAM - FUZZY IMAGE OF A FETUS *LIFTING THE UMBILICAL CORD.*

OBSTETRICIAN (O.S.)
My God, what on earth's it doing!? Prep the epidural stat-!

ANESTHESIOLOGIST (O.S.)
-Ready 10cc's of anaesthetic and oxytocin for the contractions-!

The Head Nurse looks stunned and frightened.

HEAD NURSE
-the cord's entangled, we're losing blood pressure-!

PUSH INTO SONOGRAM MONITOR - Evan struggles with his tiny hands to lift the umbilical cord higher.

HEAD NURSE (O.S.) (CONT'D)
-He's choking himself!-

OBSTATRICIAN
-Forget the oxytocin, we need to do a Cesarian!

As sounds of the doctor fade away, old memories float by:

MADAME HELGA (V.O.)
You... have no life line. You don't belong here. You were never meant to be.

(CONTINUED)

CONTINUED:

WHIP PAN TO ANDREA SCREAMING, then back to-

SONOGRAM - The tight cord encircles his neck...

HEAD NURSE (O.S.)
-severe oxygen depravation, we're losing him, we're losing him-

ANDREA (V.O.)
Before you were born, I was pregnant three times, but they were all stillbirths. I've kind of thought of you as my "miracle baby" ever since.

INTERCUT ONE FINAL SCREAM OF AGONY

KAYLEIGH (V.O.)
When my folks split, they gave me and Tommy a choice who we wanted to live with. I couldn't stand my dad, but I knew if I lived with my mom I'd never see you again.

CLOSE ON SONOGRAM - EVAN'S FETAL FACE being strangled. A smile?

FLASH TO NOTHING. SILENCE.

END CREDITS OVER:

SILENCE. GRAINY "SUPER 8" FILM MONTAGE:

[1] Hand-held footage of Andrea recuperating. It matches the footage from the film opener, only this time, Andrea's lost the baby.

[2] Hand-held footage of Kayleigh and Tommy, SEVEN YEARS OLD, each carrying a small suitcase into the house of their MOTHER. Their MOTHER is overjoyed and crying to hug them at the door. The house is overflowing with "Welcome Home" banners and the like.

[3] Andrea, THIRTY, gets remarried to a handsome HUSBAND. Later, Andrea radiantly smiles directly into the camera, turns around and throws the bouquet over her shoulder... it sails through the air...

[4] Hand-held footage of Kayleigh, NINE YEARS OLD, and her MOTHER skating at an ice rink. The CAMERA is clumsily handed to Kayleigh, who shoots footage of MOTHER kissing Tommy on the head. Tommy giggles and shies away from her at first, but nearly slips and ends up hugging her at the waist.

[5] Andrea, MID THIRTIES, standing next to her new husband, proudly holds her healthy baby girl to the camera.

THE FILM RUNS OUT AND WE CUT TO HOME VIDEO.

[6] Lenny, THIRTEEN, celebrates a birthday surrounded by friends who adore him. He blows out the candles in one breath and gives the camera a thumbs up. A hand snakes in from behind him and flips the bird at the camera, leading to every kid flipping off the camera and breaking into howls of laughter. Even Mrs. Spink, less uptight now, laughs along.

[7] Kayleigh, eighteen, looking radiant, gives a Valedictorian speech at her high school graduation. Tommy, nearby in cap and gown, swells with unadulterated pride and wipes a tear from his eye. Stepping down from the podium, she stops to gives Tommy a big hug, looks directly into the camera, and SMILES...

CUT TO BLACK.

THE END